

JOURNAL

THE

SUMMER 2024

THE PUBLICATION OF THE COLLECTIVE ARTS NETWORK

CLEVELAND INSTITUTE OF ART

2024 ALUMNI EXHIBITION

Guest Curator
Magdalena Moskalewicz

June 21–August 9

Opening Reception
June 21, 6–8pm

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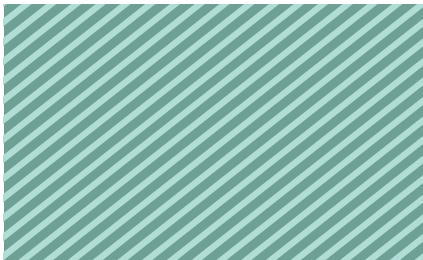
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Jenny Holzer, *Red Tide*, 2002. Custom electronics (silent), double-sided light-emitting diode signs with Taltron diodes, stainless steel housings and bezels. Courtesy the Thoma Collection.

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by Michael Gill, Editor

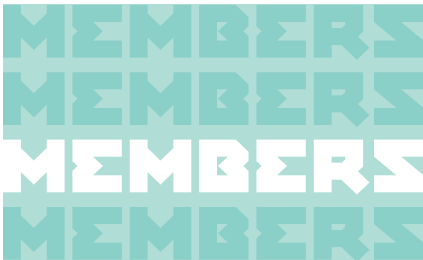
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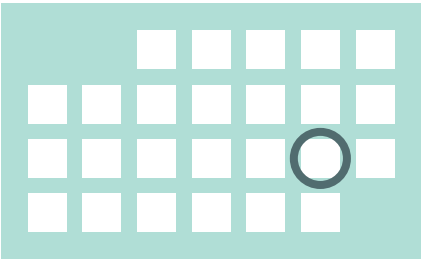
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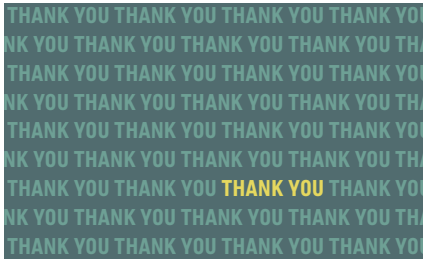
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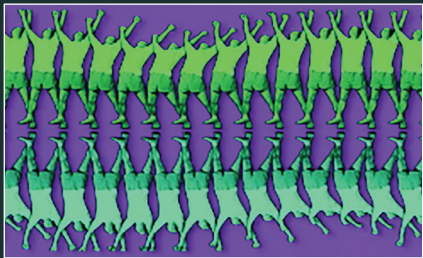
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ON THE COVER

Kasumi, *On the Electrodynamics of Moving Bodies*, still from looping video, 2024. The Guggenheim winner and MacDowell Fellow Kasumi works in digital media, riffing on pop culture, borrowing from films that have outlived their copyright protection, remixing them and using her own video content to create new works. The winner of the Summit Artspace CAN Triennial Exhibition Prize in 2022, Kasumi presents a solo show at Summit Artspace, opening July 12. See Jo Steigerwald's story on page six.

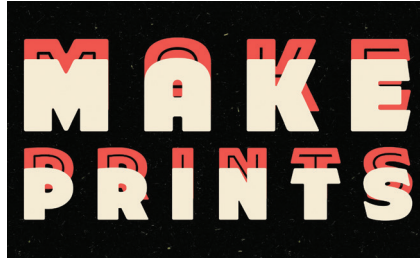
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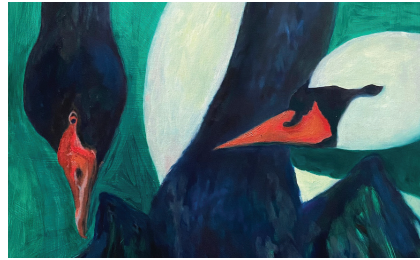
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WHERE DO WE GO FROM HERE?

Through the years, this quarterly column traces a narrative of Cleveland art. It strings together major events like the COVID-19 pandemic and local galleries' responses to the Black Lives Matter movement, Cleveland's art triennials, art sector news and exhibits, all highlighted in our current stories. The arc of Cleveland's art history is especially prominent as we approach Summer 2024, and a confluence of circumstances raises the question on several fronts, with no pun intended: What does it bend toward? Where do we go from here?

Earlier this year, almost immediately after the CAN and FRONT triennials announced that they would not continue, a group of artists coalesced, led by Liz Maugans and David King, in hopes of organizing some sustainable, grassroots art festival to fill the void. The group has been meeting at Artful—the collective of studio tenants at the old Coventry School in Cleveland Heights—and talking about everything from what disciplines will be included to where it could happen, and what it would be called. We're rooting for whatever develops, and as soon as there are details to report, we will absolutely be there to spread the word.

More recently, leaders of the CAN and FRONT triennials, some partners, as well as funders, began a dialog about what we learned from the two iterations of those events, whose lifespans, counting the fundraising and planning, stretched from 2016 to 2024—and also what outcome, if any, there might be. We'll keep you informed.

Also more recently, Cuyahoga Arts and Culture's Board of Directors in a unanimous roll call vote resolved to take a concrete step toward rebooting cigarette tax revenue: in November, they plan to ask voters to more than double the existing tax, to 70 cents per pack of cigarettes. Should it pass, the change would bring the arts sector an estimated \$160 million over its ten-year lifespan, returning revenue nearly to what it was when the tax began. The resolution puts the ball in the court of Cuyahoga County Council to officially put the measure on the ballot. In the meantime, there are questions about how the money would be allocated, especially with respect to individual artists. Also in the meantime,

it's up to the arts sector to organize, mobilize, and get out the vote. Once again, we'll keep you informed.

This issue of *CAN* is full of hopes, dreams and visions. Our cover artist, Guggenheim winner and MacDowell Fellow Kasumi, is one who never stops innovating, as you'll see in her first-ever retrospective at Summit Artspace, resulting from a 2022 CAN Triennial Exhibition prize. Also opening a CAN Triennial Exhibition Prize this summer is painter Alison Bogard Hall, at BAYarts—the location where her artistic journey began.

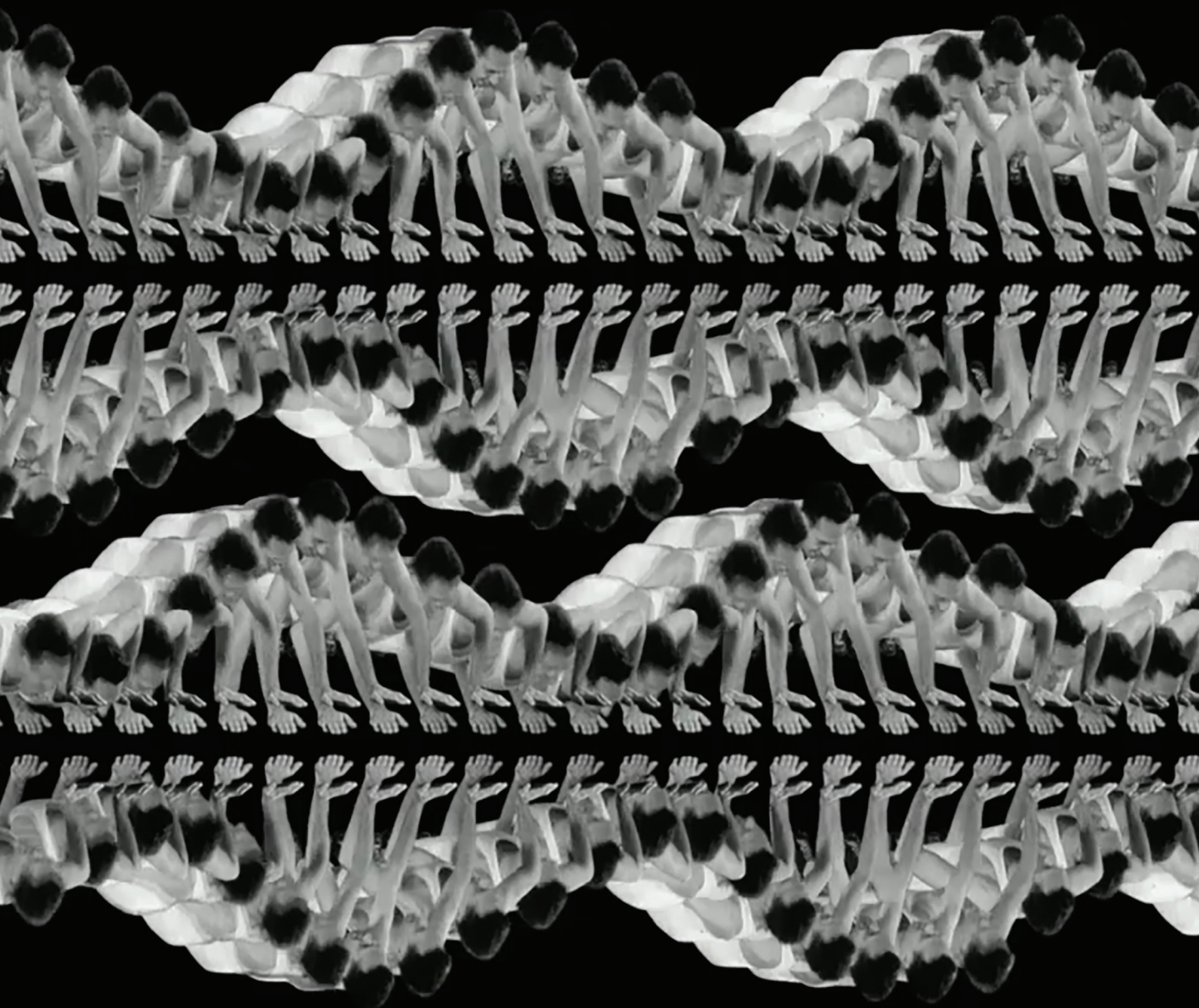
Elsewhere on these pages, you'll find news of an installation and walk-through event on the subway level of the Veterans Memorial, a.k.a. Detroit-Superior Bridge. Once again artists are serving to bring public attention to a forgotten piece of the city, in hopes of creating a new, iconic feature in the landscape. Appropriately, creator and production manager Chuck Karnak is calling his installation *Go Dream*.

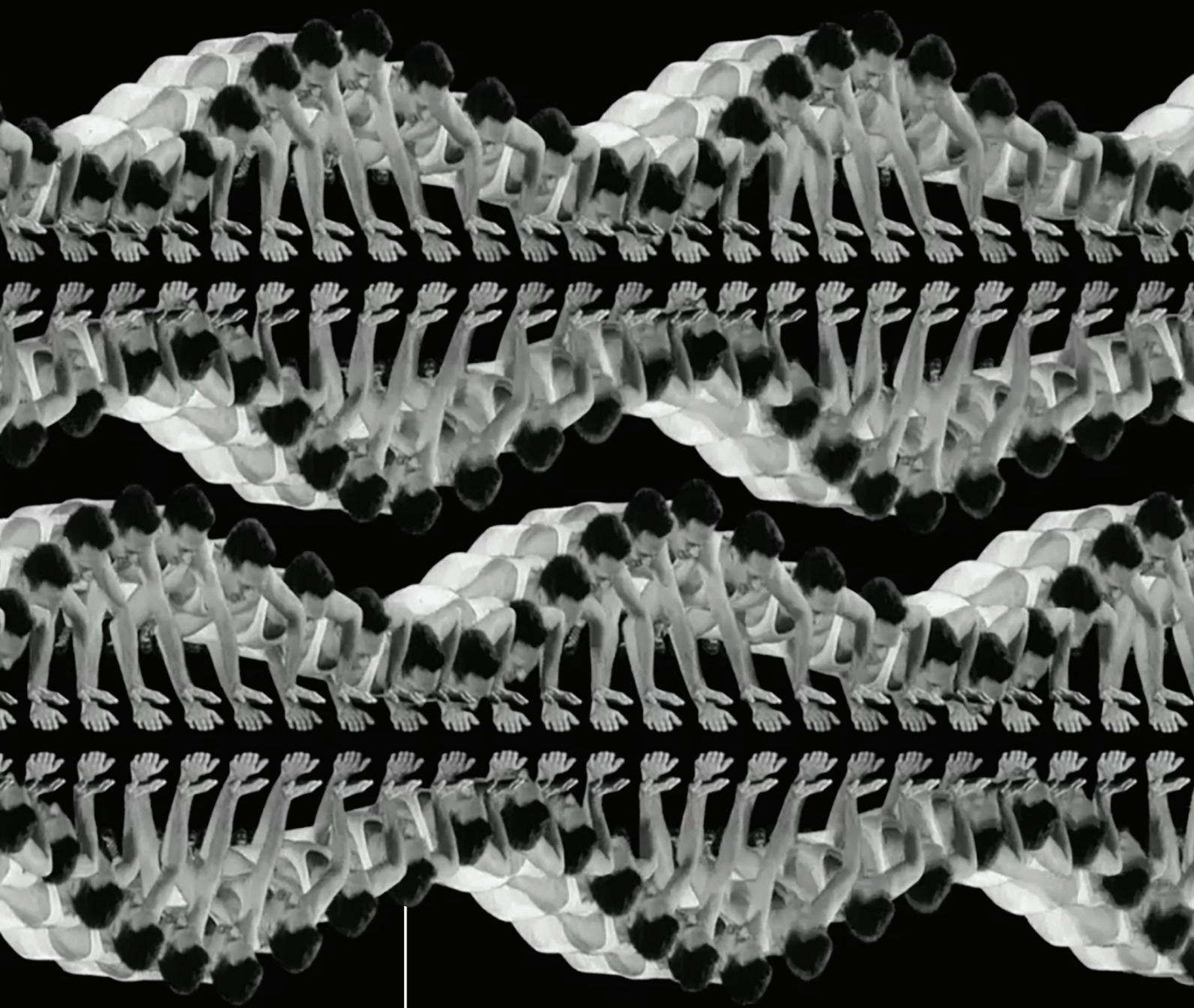
This issue of *CAN* explores the enduring impact of Cleveland art history in two important stories: James Stone finds contemporary relevance in works of Cleveland School painter Carl Gaertner. And in ARTneo's member report, a show curated by Lawrence Waldman illuminates the influence of a bookstore on the evolution of art and ideas when the city was in its heyday.

Finally, Case Western Reserve University Professor Erin Benay tells of Pressing Matters—a program she founded in 2022 and has implemented in partnership with Zygot Press, with support from, and involving students from CWRU. Pressing Matters introduces Cleveland teens to printmaking as artistic practice and advocacy. Is there anything more forward-looking than empowering the next generation with art? We doubt it.

Of course in addition to those features, you'll find previews and listings of coming events in dozens of venues around the region. As always, we look forward to seeing you.

Michael Gill
Editor/Publisher





perpetual innovation

kasumi's retrospective at summit artspace

by Jo Steigerwald



OPENING SPREAD: Mr. Reynolds, still from looping video, 2017. ABOVE: Advise and Consent, spinning lenticular sculpture, 14 X 27 X 27 inches, 2022.

Put something on repeat and loop it, and it takes on a shape of its own, becoming another entity in and of itself. It's pattern's older, louder cousin: one who also may travel under the name *Persistence of Vision*—the title of Kasumi's first retrospective on view at Summit Artspace, July 12 through September 14.

"Life is born of random infinite permutations and stimuli," says Kasumi. "If we were consciously aware of everything we encountered our brains would explode. Instead, we construct a reality of patterns that bursts through the chaos in which we try—in our effort to find assurance and comfort—to arrange it into some kind of order."

Kasumi creates narrative across a splendid universe of work: screenprints, lenticular prints, collage, and painting. Films that she refers to as cinematic assemblages. Video art installations for the Cleveland Cavaliers at Rocket Mortgage Field House, at Lincoln

Center with the New York Philharmonic, as part of performances with Grandmaster Flash and DJ Spooky. Public art at Teatro Colón in Buenos Aires, the Cleveland Museum of Art, and the DC Tower in Vienna. An interactive art-making app. Music videos. Wearables. GIFS galore. She is also a musician who has performed at Carnegie Hall, recorded four albums, and played on a soundtrack nominated for a Japanese Academy Award. Her accolades include the Cleveland Arts Prize Mid-Career, Guggenheim and MacDowell fellowships, a Knight Foundation grant, and others.

Persistence of Vision presents the breadth and depth of her work for the first time, an experience that surprised and delighted Kasumi. She credits Natalie Grieshammer Patrick, director of artist resources at Summit Artspace, with helping her focus and find a thread between the pieces to build a narrative of her creative life and how one period informs another.



Scatenato, silk screen print, archival digital print, found materials en collage and glitched, archival digital print, 96 X 34.5 inches, 2024.

“What I found is that if you can look at a body of work in an overarching way, the idea of a gesture or motif—like you find in music or dance—appears as seed material that reverberates throughout,” says Kasumi. “This experimentation of single source material in different outputs creates different works.”

Her *History of Time*, painted in 1999, arises from the concept of a dimensional, folded Japanese screen (*byōbu*), which, when looked at from an angle, becomes a series of parallelograms. Parallelograms then echo in the zigzag patterns of later works like *On the Electrodynamics of Moving Bodies*, a looping video created in 2018, and in collages like *Scatenato*, made in 2024, a massive digital print that remixes and glitches her earlier silk screen prints, collages, archival digital prints and found materials.

Kasumi’s work—no matter what the media—centers around taking one element or gesture and breaking it down to its most elemental, pared-down form. She then takes that singular gesture, now existing as its very essence, and multiplies and arrays it infinitely. In so doing, she creates new meaning. In *Surfacing*, Kasumi uses the image of one woman, multiplies it thousands of times, and arrays it to appear from a distance as a singular structure of water. The work now moves among symbolic and political implications of women and water.

Extensive use of collage also reflects Kasumi’s manner of interpolating the essential bits to create new narratives. Finding source material and choosing its assembly is yet another instance of decision-making that creates pattern to make sense. *Eccentric Fixation* (2021) splatters fractured slices of color, text, and images pulled from fragments of her own earlier printed works and found materials. Its frozen motion radiates out from the figure of an ukiyo-e courtesan; this call-and-response of violent reds and hot yellows is barely contained as they travel beyond the image, pressed down by the weight of a blank white mat.

Choosing random, anonymized images from pop culture sources

permeate Kasumi’s retrospective. “Her distortion of pop culture imagery allows us to question the dominant culture,” says Patrick. “A lot of her source materials are older, pulled from the 1950s or 60s. People might not know the exact reference but recognize the time period and relate to it. On the surface level, it draws people in to engage them. Its deeper level is how pop culture and film shape our understanding of the world around us.”

Patrick notes that Kasumi’s experimentation with pop culture images and her vision result in a playfulness that transcends different media. Her exquisite mashups are equally inspirational and at home in different cultural spaces.

“Persistence of vision” is the optical illusion that happens when the eye continues to perceive an image for longer than it actually appears, and is what enables motion picture film and television to be watched by us. It’s an apt show title, referring to some of the media Kasumi works in, as well as her insistence and persistence about her artistic vision throughout her life.

“I’m surprised, looking at all my work to date, how I’ve been able to explore and develop; to find new tools and create divergent styles from the same themes and motifs,” says Kasumi. “The interconnectedness of cause and effect, the tension between expectation and memory, and how we are constantly reminded of and shaped by the memory of movement and gesture. Our consciousness emerges from the perpetual feedback loop of patterns that arise in our brains. We break down symbols, images, and gestures that encode meaning—the little units by which we tell our stories and create our own identities. And there is a paradox here: we can choose to tell stories that are self-absorbed and fleeting, or self-aware and expansive.” ■

Persistence of Vision can be seen through September 24 in the Betty & Howard Taylor Main Gallery at Summit Artspace, 140 East Market Street, Akron, Ohio 44308. Open noon to 7 pm Friday, and 11 am to 5 pm Saturday.



ART AND ACTIVISM AT ZYGOTE PRESS

by Erin Benay



The last thing artist, activist, and creative director Antwoine Washington expected at the end of the fall semester of Pressing Matters—an afterschool art program at Zygote Press—was to give financial management advice to a group of eager teenagers. And yet, it is precisely this sort of real-life problem-solving that is at the core of this unusual youth program. Pressing Matters facilitates participatory printmaking, visual literacy, and self-advocacy for a range of participants in Cleveland. Teens in the program meet weekly at Zygote Press—Cleveland’s oldest community printmaking studio—to make prints, discuss critical social issues, and to engage with visiting activists, artists, and scholars. Pressing Matters, Antwoine told me in a recent conversation, is not just about artmaking. It is “about who you are in the world and how you show up. It is about finding your voice.”



OPENING SPREAD: The logo for the Pressing Matters program, a collaboration between the Public Humanities program at Case Western Reserve University, Museum of Creative Human Art (MOCHA) and Zygote Press. ABOVE: Teens learn the letterpress technique. Letterpress uses movable typeset to create printed words. The earliest forms of moveable type were invented in China around 1040 CE. During the fifteenth century, Johannes Gutenberg created the first moveable-type printing press, facilitating the advent of the printed book. FACING PAGE: Make Prints, Create Change, digital image by students of Erin Benay at Case Western Reserve University.

Inexpensive and easy to disseminate, prints have been made on paper and other materials for over 1000 years. The invention of the printing press around 1440 arguably marked the start of modern mechanical reproduction, and initiated what is often regarded as the Printing Revolution. Since that time, prints have occupied a crucial place in visual and material culture—serving as entertainment, as propaganda, as provocation, and as inspiration. Printmaking can be a creative mode of political and social expression, and also has been instrumental in implicitly and explicitly shaping public discourses around race and identity. When I founded Pressing Matters in 2022, my aim was to bring that history to life for young Clevelanders through the experiential practice of printmaking. In turn, I joined with Jackie Feldman, executive director, and Brittany Hudak, senior program manager, at Zygote Press. With the generous support of an Expanding Horizons Initiative Grant from Case Western Reserve University (CWRU), we began to envision a teen program to be launched during summer 2022. Under my supervision, art history students at CWRU worked collaboratively with Feldman and Hudak to build a curriculum that would at once teach basic principles of humanistic inquiry—critical thinking and looking skills, for example—and harness the potential of art as a means of self-advocacy. An MA student in the course, Sarah Lavin, remarked that “I was not only able to learn about the history of printmaking and its societal importance, but had the opportunity to put what I learned into practice in the real world. I was able to see how art history can be used in a public, community-driven way and maintain its relevance to non-art historians.”

Building on the work done by CWRU students, Pressing Matters was piloted with a small group of teens in the predominantly Latinx

community of Clark-Fulton. The teens simultaneously learned how to operate the presses, how to carve and make relief prints, and how art can catalyze change in their own communities. To further demonstrate to students the relationship between printmaking and social activism, and to root this connection in the contemporary moment, the workshop also included visiting guest artists who spoke about how they use art in their own social practices. One visiting artist, CWRU law school alumna and recent Front Futures Fellow, Amanda King, explained how her work as a photographer, printmaker, and director of the nonprofit Shooting without Bullets melds her interests in social justice and art. King and graphic artist James Quarels talked with the kids in relatable terms about how their art, personal, and community identities relate to one another.

After its successful pilot, Pressing Matters partnered with Antwoine Washington and Michael Russell, directors of the Museum of Creative Human Art, to “further inspire creativity in underserved communities.” As Russell told me, “Pressing Matters offers our young people the opportunity to know that they’re human beings, and that they’re being heard.” Now funded by an Ohio Humanities Ignite grant, Pressing Matters provides student participants with a stipend. When the teen participants received their first checks, they turned to Washington and Russell for advice about how to save their money and how to open bank accounts. “It was clear,” said Washington, “that for the kids, Pressing Matters wasn’t just about making art or learning about printmaking. One student confided that he had never really learned to read and asked me where he could find a tutor. I wasn’t expecting that.” Guest visits from Amber Ford, artist and photographer; Sequoia Bostick, illustrator and freelance designer; Gillian Johns, professor of English and Africana Studies at Oberlin College; and Walter Patton, founder of Ghetto Therapy, an organization that connects residents of the central Cleveland area with licensed therapists, ensured that teens in Pressing Matters regularly heard from members of the community about the role of art in their own lives and careers, exemplifying some of the possibilities that arise at the intersection of arts and humanities.

Printmaking opens possibilities for teens to express their unique understanding of the world and to share it in ways they had not previously imagined. “I think having that kind of voice is particularly important to today’s youth, who are ultra-aware of daily events and who know the importance of being heard,” said Feldman. “This is why I am so proud of the groundbreaking work we are doing in Pressing Matters. I see our students’ faces light up as they come through the doors every Monday, ready for a break from academics and adolescent anxieties.” Through the unification of artmaking and humanistic discourse, Pressing Matters creates dialogues with and opens communicative pathways for under-resourced teens in greater Cleveland, proving that prints certainly do matter. ■

Participants in the current session of Pressing Matters will exhibit and sell their prints at Zygote Press from 11 am to 5 pm on May 25.

Erin Benay is Associate Professor of Art History and Distinguished Scholar in the Public Humanities at Case Western Reserve University, and a member of the Board of Directors at Zygote Press.

**MAKE
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PETE DELL: WHEN THE ARTIST BECOMES ART COLLECTOR

by Christopher Johnston

In the early 2000s, Pete Dell began collecting art during weekend excursions to University Circle with his teenage son, Denver.

The two would start by catching an unconventional film at Cinematheque at the Cleveland Institute of Art (CIA). Then they would visit various art galleries throughout the city.

“That’s when I started buying art and gradually started spending more money on it,” says Pete, who, in addition to being an artist, has a discerning eye for contemporary artistic talent. “I would pick stuff, and then I would see that the *Free Times* review would mention the items I happened to buy, so I discovered a lot of people when they were unknown and are now better known.”

His collection grew as he acquired more emerging, local artists such as Amy Casey, Eileen Dorsey, Derek Hess, George F. Kocar, Dawn Tekler, Douglas Max Utter and Eva Volf. “But it wasn’t a conscious strategy or a collection guided by principles,” Pete says. “It’s very subjective. I know what I like when I see it, and I buy it.”

On one of their Saturday sojourns, Denver saw a poster on a bulletin board at CIA advertising a photography contest. He knew his father was just getting back into photography. Pete submitted a black-and-white he had snapped of railroad tracks through a chain link fence limned by a Whiskey Island sunset. The photo won a prize in the contest, was bought by an insurance company in Manhattan and displayed by William Busta in his gallery.

In May 2003, Pete did his first photography show with Dott Schneider at the now-defunct Creative Impulse Gallery. His first solo show followed at Kelly Randall Gallery, also defunct, in August 2006.

Today, he exhibits his photos—black-and-white, color, Polaroids of images from movies on his TV he scratched with a quarter as they developed, Photoshopped images—throughout his house in Canton, where he moved in 2012. His residence doubles as his own personal art museum with his photos and paintings and several hundred works by a variety of local artists exhibited in every room and hallway. Even his laundry room features many works, including *Can You See Me?*, an acrylic and spray paint on canvas, and *ERU Art 1*, a digital edit photo of painting on canvas, by Jazz vibraphone player and contemporary artist Ron Smith.

Pete’s been into photography since his father gave him a Kodak Brownie camera that he used to document his family’s camping trips, sometimes out West.

“My dad would say ‘You’re taking better pictures with this old Brownie than I am with my fancy new camera,’” Pete recalls. “I knew at an early age that I had an eye for framing, and I liked to draw as a kid, but I never had any formal training in art.”

On a recent tour of his collection, Pete was most proud of his series of photographs of Quay 55 on the downtown lakefront as it was



MICHAEL GILL

Artist and collector Pete Dell, with his painting, *Geometry* (2022).

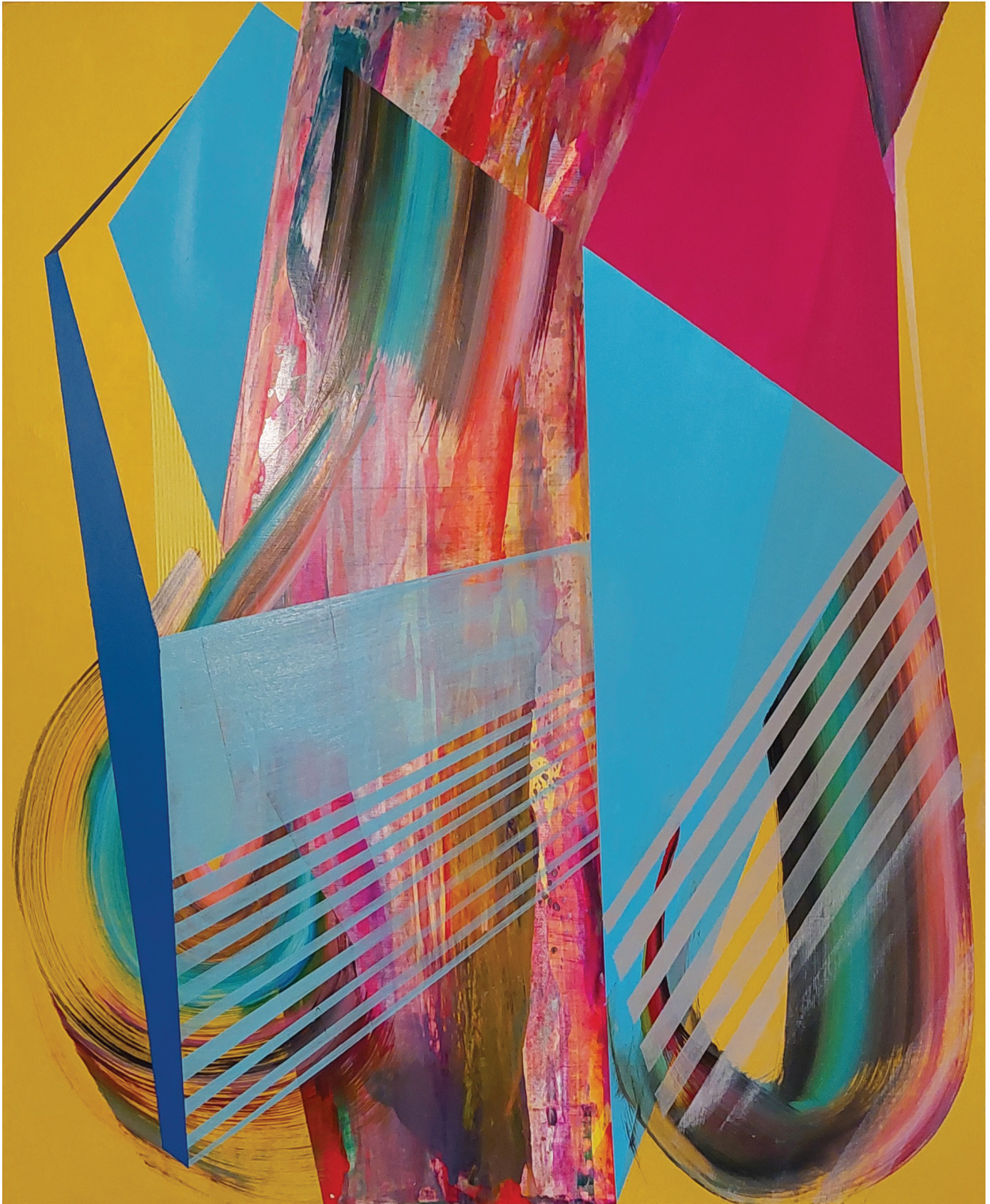
being built; a variety of photographs of Cleveland’s famed bridges, including the Superior Viaduct and the Detroit-Superior Bridge that he gained special access to so he could shoot the Cuyahoga River and Flats from above; and a series of candid photos of the late-night denizens of the Old Fashion Hot Dog diner in Ohio City that later fell victim to the wrecking ball and new development.

During the tour, Pete also pointed out several of fellow drummer Scott Pickering’s works such as *Muh-Rooow*, a digital collage in a shadowbox, and *Circle Blur*, a spray paint and mixed media on board piece; one of Depew’s collages formed from the suicide note left by gonzo journalist and author Hunter S. Thompson; Liz Maugan’s framed/matted print *One Thing I Need to Tell You*; and Erin Mulligan’s giclée print *America the Beautiful* and repurposed drawer with paint and thirty objects entitled *Pine Tree Face Has the Answer*.

Mulligan, a painter who lives near Dell in Canton, confirms his standard operating procedure as friend of and friend to artists like herself. “Pete’s an interesting guy because he supports a lot of artists, but he also takes art classes and he’s curious about how to make art,” she says. “Most of the people who collect my work are not artists.”

When she dropped off one of her pieces to Pete’s house several years ago, Mulligan received a nearly three-hour tour of her patron’s extensive collection. “He showed me all of his pieces and talked about each of the artists,” she says. “Every time he buys from me, he wants all the detailed information so he can catalogue it.”

Pete’s taken workshops with artists at BAYarts in Bay Village, and the Morgan Conservatory and Zygote Press in Cleveland. The papermaking classes he took at the Morgan “kind of changed things” for Pete.



Jenniffer Omaitz, CMY, acrylic on canvas, 23 X 35 inches, framed.



Paul Rogers, *Untitled #2*, acrylic on canvas, 24 X 36 inches. Purchased from the now-defunct Artchitecture Gallery.



A basement wall in Dell's home is covered in screen printed concert posters and other works by artist Derek Hess.

"Clare Murray Adams taught us how to bleach, burn and rust paper," he says. "I had a lot of old photograph prints, so I started rusting and messing them with a bleach pen and destroying them, burning them, so that's given me a whole new shot at my old photographs to make them into new art."

Pete, 67, grew up in Highland Heights and went to Mayfield High School before launching into what he labels "a varied career." Early on, he performed commercial insurance inspections and audits for underwriters of different insurance companies. Later, he co-owned a florist shop in Mentor-on-the-Lake with his first wife. In 1988, he founded The Dell Group, a business doing safety and environmental consulting. The company is still going strong, but last year, he transitioned to semi-retirement.

Now, he has more time to create art, purchase art, and play drums in a few different bands, performing in various Northeast Ohio clubs and occasionally recording songs. He was a founding member of Moko Bovo (1988-1997), and he now plays with three of the musicians from that group in a current band, Slideways. Pete got into drumming through his friendship with artist Scott Pickering, who owned a record store in Mentor. Pickering's brother Keith was already a friend, and he convinced Pete to buy a drum set when he was 27.

More recently on the art front, Pete began to move away from photography, and he embarked on an abstract painting journey, took some classes, and has been painting enough that he's almost to the point of showing some of his work. He's created a significant portion of his abstract paintings while enjoying time in his beachfront condo in Florida during always-chilly North Coast winters.

He says he's been cutting back on collecting a little, but around Christmas last year, he purchased a couple of prints by Mulligan: *Compassion* and *Lady of Shalott*.

During the past four years or so, Pete started creating a spreadsheet to catalogue all of the artworks he had purchased. He recruited his artist friend Bellamy Printz, owner/director of Deep Dive Art Projects, LLC, Cleveland, to help him with appraisals. She informed him that some of the pieces had gained in value since he purchased them.

"I'm slowing down because I don't want to saddle my kids with the

problem of what to give away or what each piece is worth," he says.

"That's why I started the inventory a few years ago and looking at the appraisal part of collecting."

Of his art collecting, which is "kind of a hobby slash obsession," Pete advises neophyte collectors to buy what they like because preferences in art are so subjective.

"I also think it's smart to find emerging artists whose works are a little cheaper, and then they go up," he adds. "It's hard to predict, but Cleveland is such a cool area because it's big enough to have giant talents and small enough that you can get to know just about everybody in art, music or poetry. So I would encourage a collector to have a personal relationship with the artists they collect because they're all interesting people."

Astrologically speaking, Pete labels himself a true Gemini with a dual personality. "I have my business side and my creative side," he explains. "Creative side, I'm a hermit. Business side, I'm an extrovert."

Pete definitely likes to collect or buy from people that he has a connection with, according to painter Jenniffer Omaitz, who teaches drawing at Kent State University and is a master marbler, teaching at the Morgan Conservatory. He owns one of her favorite paintings, *CMY*, a framed acrylic on canvas; a couple of other acrylic works; and *Three Gray Marblings*, framed marbling on paper.

"He came over to see the work, and he was interested enough to buy a piece," Jenniffer says. "Then I had a studio sale three or four months later, and he bought something from that, so he wants to support local artists and make sure that they are able to survive in some way."

What does Pete find most fulfilling or enjoyable about being an artist as well as a collector?

"It's that whole right-brain thing that excites me, when seeing art makes the right brain start boiling with inspiration," he says. "I create more when I see creative things being done. I feel more creative."

When his pal Depew owned Asterix Gallery in Tremont, he told Pete about an upcoming show called *Fridge Art* that would feature artists who had to make art out of refrigerators. So Pete did.

"That always helps to get motivated," Pete avers. "All of a sudden you've got a show coming up, so you really get a lot done." ■



Carl Frederick Gaertner (American, 1898 – 1952), *Rock Creek*, oil on gouache, 14 X 19.5 inches, 1950. Courtesy of Wolfs Gallery.



CARL GAERTNER:

The Brilliant Work of The Cleveland School's Most Quietly Radical Artist

by James Stone



The Harbor, watercolor, sheet, 32.5 X 38.2 centimeters, ca. 1925. Collection of the Cleveland Museum of Art. Anonymous Gift 1953.654.

In November 1952, Cleveland's then most-famous artist complained of a headache after teaching a class at the Cleveland Institute of Art. He went home to Willoughby, and immediately died of a cerebral hemorrhage.

With him died any explanation of what he was striving to achieve in his work. Consistently affable yet non-committal in public, that artist never revealed his underlying vision.

Carl Gaertner exhibited throughout the US: The Art Institute of Chicago, the Whitney Museum of American Art, the Smithsonian American Art Museum, the Cleveland Museum of Art, Toledo Museum of Art, other museums, and top galleries, and private collectors all acquired his work. When Gaertner died prematurely in 1952, The Metropolitan Museum of Art had just acquired one of his last works. Gaertner still sells today, regularly fetching thousands and topping \$200,000 for one piece.

THE PARADOX OF GAERTNER

In recent years, however, some critics have treated Gaertner as either a grim mystery man or as an artistic *cul de sac*. Particularly when his work stopped being perceived as a celebration of twentieth-century industry, a few became dismissive.

Charles Yannopoulos, reviewing a Gaertner show presented by the Cleveland Artists Foundation in *Cleveland Scene* magazine in 2000, speculated that because of the Depression and his supposed marginalization by abstract expressionism, Gaertner had become depressed, and his paintings grew sad.

The Plain Dealer critic Steven Litt was even more critical. He acknowledged that Gaertner was unique, but said in his later work he had become a "pessimist." Litt singled out *Shoreway Construction*, a highly adverse view of the destruction caused by the construction of the lakefront highway, as too dark.

The last major show focusing on Gaertner exclusively was in Akron in 2003. It received far better reviews. In *The Plain Dealer*, the late Dan Tranberg commented: "What the Akron show makes clear is that while Gaertner might not be a household name, his paintings are haunted by a mysterious kind of beauty and warrant far more attention."

The haunting beauty is present in most of Gaertner's work. Also present is prophetic commentary on the interplay of progress, people, and nature. While Gaertner was stylistically conservative, his themes in his best work were provocative, even radical. He explored the paradox of industry—how its power was both inspiring and destructive, and how it could cause dislocation and loneliness. People appear as small, tragic players in much of the work.

GAERTNER'S LIFE

Carl Gaertner was born in Cleveland in 1898, into affluence. His father was longtime general manager of Burrows Brothers, a major chain of stationery stores in Northeast Ohio. Gaertner later moved to Shaker Heights and then to Willoughby.

Gaertner studied at what is now the Cleveland Institute of Art from 1920 to 1923. He was very popular with his fellow students and was elected class president and frequently organized student events. After graduating, he quickly obtained a teaching position there, which he kept for the rest of his life.

Gaertner first rose to local fame with paintings of industrial Cleveland. These early paintings showed post-impressionist influences. However, he quickly developed his own style of expressive realism, an unusual blend of social and urban realism, muted expressionism, touches of magic realism, and landscape watercolor traditions. He also became a master of evocative, moody lighting effects.

Gaertner was ambitious. After marrying and then divorcing his first wife in 1929 because he said she did not support his art, he married his second wife in 1938. That woman was Adelle Potter, niece of Horace Potter, famed ceramicist who founded Potter & Mellon. That marriage was more successful. Over the next fifteen years Gaertner traveled widely and exhibited in California, Georgia, Utah, Iowa, Illinois, South Carolina, and especially New York. He was a frequent juror of art shows, including the Carnegie Show in Pittsburgh. In the Cleveland Museum of Art's then-prominent regional May Show, Gaertner was a perennial winner.

Gaertner regularly sold his art and lived well. In the late 1930s, he



The Watchman, gouache on Masonite, 23.5 X 39.5 inches, 1942. Private collection.



Mills at Chagrin Falls, gouache on paper, 16.5 X 19.5 inches, ca. 1930s. Private Collection.

purchased a farm in the Chagrin Valley, built a beautiful home and planted 5000 pine trees to help restore its forested nature.

Gaertner's star really rose in the 1940s. He exhibited multiple times at Macbeth Gallery in New York, an extremely prominent gallery that had earlier hosted Winslow Homer, and in 1948 first showed Andrew Wyeth's famous *Christina's World*. Gaertner's work thus was regularly noticed in New York, with reviews in *The New York Times*, *The New Yorker*, and elsewhere. Though abstract expressionism was on the rise, Gaertner with his unique vision achieved increasing notoriety.

After he died, he was featured in a major memorial show at the Cleveland Museum of Art and yet another show at Macbeth Gallery and received tributes around the country.

GAERTNER'S IMAGE V. HIS WORK

In the conservative post-war era, Gaertner maintained a carefully cultivated image as a friend to all, who did not seek to impose radical perspectives on others. He had many supporters, including the Cleveland Museum of Art's Director William Milliken. Milliken commented in 1953 that "he was wise and generous, untiring in his efforts to help and encourage those he touched." Harold Kitner wrote in the *Akron Beacon Journal* about Gaertner in 1953: "Above else, he was a good man" even while "he was the only one of the city's painters who consistently won national awards and whose name was known well beyond the limits of Ohio."

Yet, the great mystery of Gaertner is what his real vision was. He never discussed it.

He certainly was not as conservative as he conveyed. In a master class he taught at the Toledo Museum of Art in 1947, in a recording kept at the Smithsonian, Gaertner talked about his technique, which despite the realistic results could be quite non-realistic in process. He stated he would use two suns as light sources if it gave him a better effect.

He was also not a nostalgic "American Scene" regionalist from the time. Rather, Gaertner's best work shows a unique, highly expressive and sometimes frightening vision. In fact, throughout his career, Gaertner was concerned with the social ills of his time, and most importantly, the environmental effects of what he saw around him. He explored the relation of industry, people, and nature. This was a decade before the US conservation movement.

GAERTNER'S ART

The Pie Wagon (oil on canvas, 41.625 X 60.25 inches, 1926. Collection of The Cleveland Museum of Art), is one. In that painting, below cloudy smokestacks and walking over snowy railroad tracks, steelworkers mill by a food wagon. While the mill dwarfs the workers, Gaertner uses dramatic lighting and sharply angled composition to create a compelling image of men just surviving in the shadows.

There is no ambivalence in *The Watchman* (gouache on Masonite, 23.5 X 39.5 inches, 1942. Private collection), a frightening picture of a night watchman standing before an industrial wasteland, with distant lights of a huge factory in the distance. The overall effect is one of creepy magic realism, as if industry has already swallowed up the foreground but hums malevolently in the background, devouring more.

The effect is even more striking in *Gravel, Fish and Soya Beans* (oil on fiberboard 28 X 48 inches, 1947. Smithsonian American Art Museum). In front of a loading tower, three drifters loiter in a desolate industrial scene, with yellow skies above and brownfields below. Not one blade of grass is visible. Besides the people, there is nothing alive in the painting. The lone tower speaks to ruin.

Similarly, in another late Gaertner work, *Rock Creek* (oil on gouache 14 X 19.5 inches, 1950. Wolfs Gallery), a small industrial town clings to life on a tired landscape. While that the town survives is faint cause for hope, the overall tone is one of lost opportunity.

Gaertner could paint "happier" paintings. They were almost inevitably scenes of nature or of people leaning on each other despite adversity. In *Spring Comes to the Hudson* (oil on fiberboard, 27.94 X 47.94 inches, 1944. Whitney Museum of American Art), Gaertner painted an early spring scene, where organic green clings to the steep hillsides and the riverbanks. The feeling is quiet and tranquil.

Also happier is *The Popcorn Man* (oil on canvas, 42 X 60 inches, 1930. Private collection). In a rundown, industrial part of a large city, there is not a tree in sight. Yet, the mood is festive, as people keep company and connect under streetlights in this otherwise pitiless scene.

Perhaps this is why Gaertner's art still resonates as understated tragedy or existentialist persistence. Even though he never talked about it, he continuously explored three themes in his work: the power of industry (both to build and to ravage); through their struggles, the poignancy of people trying to connect with other people; and the ultimately transformative power of nature. ■

PERPETUAL ALCHEMY: ALLISON BOGARD HALL AT BAYARTS

by Jo Steigerwald



ABOVE: *The Feast*, oil on canvas, 24 X 30 inches, 2023-24. RIGHT: *Yellow Dress II (Four Swans)*, oil on canvas, 8 X 10 inches, 2023-24.

Imagine a turbine always in motion; it spins quietly and eternally in the background, barely humming, gathering energy and transforming it into something else. It's a sort of mechanical alchemy: a cool, perpetual transmogrifier that harnesses power from one source and outputs something completely different.

Welcome to Allison Bogard Hall's creative process. For the past eighteen months, Hall has immersed herself in creating a series of oil paintings for *Alchemy Dreams*, her solo show as the 2022 CAN Triennial Prize winner, on view June 7 through July 6 at BAYarts. And while immersion implies an artist never leaving her studio, that's not what happened here.

Hall works full time as the studio manager for Foundation and Continuing Education programs at Cleveland Institute of Art, and is the mother of four-year-old Archie. Her partner, Andrew, ensures that Hall has all Sundays in the studio alone.

"The momentum behind this show feels great," says Hall. "I am passionate about painting and making it work—I work full time and am a mom—but with this body of work in particular, when I'm not at the studio I'm thinking about painting, reading about painting, and planning what to do at the studio—so I'm in this creative frame of mind all the time. I'm lucky to have a full-time job in the arts; thinking and talking about art all the time—that feeds my practice."

Hall's work is at once intimate and massive, both in the range of the actual size of pieces—from four-inch-square glimpses to panels stretching over six feet—to her subjects: remembered landscapes pulled from fever dreams, shimmering figures wearing white in the hot and dappled light of a summer afternoon, a child setting off on an eternal road.

And then there are the swans. Colossal swans overtake several pieces, their magnificent curves spilling over the sides of the canvas, those repetitions of sinuous necks and arched wings simultaneously terrifying and entrancing. It's all swan, here, all while balanced on top of rich, saturated colors: the green that only exists in the wicked eyes of fairy-tale royalty; a cinematic yellow of cream before it shifts into butter.

Hall begins her work with drawings and deep research. She was drawn to the "messy" charcoal drawings of da Vinci's *Madonna and Child* sketches, as well as his rendition of the classic myth of Leda and the Swan. But Hall turns the Leda myth on its head and takes that violation back, flipping the stereotype of swans as delicate, elegant, gliding creatures inside out. "In reality, swans are fierce and protective," notes Hall. "They are a pure, feminine image, but also strong, tough, and not going to be pushed about. Swans have interesting shapes; they are fun to draw and have energy in the way they move. In my work, swans are taking up space—sometimes soft but large, and graphic."

The Nabis painters of the late nineteenth century (Pierre Bonnard and Édouard Vuillard, among others) are another important influence on Hall, who was drawn to their practice of positioning their partners and animals throughout their work. Hall's son Archie appears in her work, and he accompanies her to the studio every few weeks, drawing while she paints.

Hall also read voraciously throughout this period, about both art and philosophy as well as fiction to feed her work (see sidebar for a complete list). "My work has always been interested in my relationship with the sublime—the terrifying, noble, splendid sublime that Rothko and Kant talk about—and I dive into all three of these meanings in the show's paintings, in different ways."

From this research and immersion into others' creative work, Hall produced ink and pastel drawings to uncover the ideas for her





larger works in the show. “All of my work emerges from repetition. I have to work through them and through them until they come out; running with different ideas to see what works.” Her larger works investigate the tension between interior and exterior spaces, what captivates us looking out and looking in.

Now add trusting one’s intuition to this heady mix of research and preparation. Hall says she was initially intimidated by the first large canvas she worked on and decided to approach it in an unplanned, intuitive manner. She began *& When We Meet Again I’ll Bring You the Whole Sky*, by tracing the shadow of the sun through a projected

slide onto the canvas. This led to her investigating what was really shadow and what was the projected shadow through a surreal landscape of vibrant reds. What is the real landscape? What’s the imagined one? Does it unsettle or comfort? Is it hard or soft? Real or fiction? Yes. And that little hidden shadowy figure? That’s Hall’s best college friend, Heather Winchell, whom Hall lost in 2021 and to whom the show is dedicated.

Hall credits Karen Petkovic, artistic director at BAYarts, with shaping the show by suggesting she focus on oil painting—Hall works in printmaking, collage, and installation in addition to painting. She

ended up producing more work than she thought was possible, trying different media, speeding up drying times, and playing with color by mixing layering techniques. Painting over old paintings allowed the textures of the old work to influence the fresh work; working in the photography darkroom as part of her job led to creating images that inspired more paintings.

“For a community arts center, the story of how we know Allison and watched her grow as an artist is remarkable, and is what we want to foster,” says Petkovic. Both Hall and Petkovic were classmates in an oil-painting class taught by Jeff Yost. Hall was in high school at the time, and rode her bike to class from her Westlake home. It was Hall’s first formal oil-painting class, and she credits BAYarts as an amazing, supportive place to learn what led her to a successful arts career in college and beyond. Having a solo show here, now, is a triumphant homecoming.

“I think the paintings still surprise me,” says Hall. “It’s like I have this vision in my head and they still manage to amaze me when they are finished. It’s why I called this show *Alchemy Dreams*: taking something plain and making it a transformed object—not decorative, not to be consumed—but something higher, something almost holy. The practice has become so ingrained in me—it’s transformed me. And I’ve transformed the work.” ■

BAYarts is located at 28795 Lake Road, Bay Village, Ohio 44140. *Alchemy Dreams* is in the Sullivan Family Gallery, open 9 am to 3 pm Monday through Friday; 10 am to 3 pm Saturday; or by appointment. Closed Sunday.



LEFT: *Sister's Truce (Painting Unfinished)*, oil on canvas, 48 X 60 inches, 2023-24.
ABOVE: *U Okay? U Sure? I Am, I Will Be.*, oil on canvas, 22 X 28 inches, 2023-24.

THE ARTIST AS READER

Allison Bogard Hall's reading list while working on *Alchemy Dreams*:

Fairy Tales and Stories, Hans Christian Anderson

Turner Watercolors, Martin Butlin

Private Lives: Home and Family in the Art of the Nabis, Paris, 1889-1900, Mary Weaver Chapin and Heather Lemonedes Brown

No Foreign Lands, Peter Doig

The Buried Giant, Kazuo Ishiguro

Clarence H. White and His World: The Art and Craft of Photography, 1895-1925, Anne McCauley

Circe, Madeline Miller

Beloved, Toni Morrison

Conversations with Friends, Sally Rooney

On The Sublime, Mark Rothko, Yves Klein, James Turrell, Mark Rothko, Tracey R. Bashkoff, Yves Klein, James Turrell

The Bandit Queens: A Novel, Parini Shroff

Andrew Wyeth: The Helga Pictures, John Wilmerding





GO DREAM, ON THE VETERANS MEMORIAL BRIDGE

by Michael Gill



PREVIOUS SPREAD: The subway level of the Veterans Memorial Bridge, open for a previous walk-through event. Steve Wagner photo, courtesy of Terry Schwarz, Kent State University Cleveland Urban Design Center. The Veterans Memorial Bridge, a.k.a. the Detroit Superior Bridge, and earlier the High Level Bridge, has been a regular feature in the art of Cleveland through the years. ABOVE: Yvonne Jacquette, *Bridges Over Cuyahoga River*, woodcut, 1999.

In many Cleveland neighborhoods that have been revitalized in the last twenty or thirty years, artists have led the charge with their own dollars and sweat equity. Consider Tremont, or Waterloo, or Gordon Square. Even in Playhouse Square, the arts were the point.

In what's probably the region's largest single rediscovery of urban infrastructure, it has gone a different way. While the arts community thinks of the subway level of the Detroit-Superior Bridge—officially the Veterans Memorial Bridge—as a majestic venue for Ingenuity and other festival-type events, artists have mostly played a supportive role there, invited or hired to draw attention to the potential of a three-quarter-mile, publicly owned thoroughfare—beneath the roadway, ninety feet above the river—that has not been used as such since streetcars stopped running the 1950s. Several urban planners in the region, including Cuyahoga County Executive Chris Ronayne, see possibility for a new, iconic feature of the urban landscape. The phrase “Low Line” has been floated, an allusion to New York City's railway-turned-park-path, known as the High Line.

The county has quietly shown the space to the public in annual

walk-through events for 25 years, but it has been more intentionally promoted since 2009, when Kent State University Cleveland Urban Design Collaborative (CUDC) Director Terry Schwarz, working with Cleveland Public Theatre founder and Ingenuity co-founder James Levin, presented “The Bridge Project” there—an art and performance experience that showed the idle, publicly owned piece of Cleveland in fresh light. Subsequently, for two fondly remembered years, it became the site for the Ingenuity Festival.

Responding to questions by email, Schwarz says “while Ingenuity focused on creating a festival atmosphere under the bridge, the CUDC's interest has always been about the physical space of the bridge, its architecture, and its role as civic infrastructure. To that end, CUDC staff, students, and our artist collaborators have striped temporary bike lanes across the lower deck. We've organized temporary retail shops on the bridge in partnership with Cleveland Bazaar. We converted a space on the bridge into a temporary lecture hall and classroom space. We designed and built several variations of seating on the bridge (including benches that our students built in 2009,

KEN BLAZE



Artist and event producer Chuck Karnak.

which somehow still exist). Last year, we worked with the County and Max Housing of Ohio to conduct a preliminary accessibility audit of the bridge to get an idea of how the space is accessed and perceived by people who use wheelchairs and people with vision impairments. Through these and other efforts, we've tested some of the ways the lower deck could be used by the public, if it were open on a permanent basis. We're especially interested in how the bridge can function as a public space, bike and pedestrian connection, and event venue."

County Executive Ronayne shares that vision. And in 2024, art is once again being deployed to engage crowds on the lower level of the bridge, and to stoke interest in that possibility. With a \$50,000 grant from the Cleveland Foundation, Cuyahoga County issued an RFP (request for proposal) to create art and spectacle, and engage crowds on the subway level June 21 and 22. The potential of the bridge recently moved closer to reality thanks to a \$7 million grant from the US Department of Transportation's Reconnecting Communities and Neighborhoods program. The \$7 million grant is to cover the cost of feasibility study, design and engineering for long-term public access to the lower level of the bridge. The eventual plan would likely include a bike and pedestrian thoroughfare with connections to the street, public spaces along the lower deck, with security, maintenance, and operations built into the plan.

"I would love to see Irishtown Bend, Canal Basin Park, and the subway deck designed cohesively as a treasured public space in the city. The bridge literally connects the dots," Schwarz said.

According to County Director of Communications Kelly Woodard, 9,000 people visited the subway level during a weekend walk-through in 2023. They anticipate greater numbers for this event, programmed with art and performance.

The \$50K RFP for an art installation and event drew nineteen proposals. From those, Chuck Karnak was a natural choice. Years ago, his multi-performance All Go Signs events became the model for Cleveland Public Theatre's Pandemonium. His track record also includes having managed a performance space on the bridge when James Levin and Terry Schwarz first activated it as an art and performance venue for The Bridge Project, in 2009. Karnak subsequently

managed production for Ingenuity on the bridge in 2010 and 2011. He's handled production for many of the region's best-known festivals for years. His West Side warehouse space has also been home to the One Way avant-garde free jazz series.

"There is a lot of personal attachment to that place," Karnak says. "I was bummed out when we [Ingenuity Festival] left in 2011."

"As far as I know, I'm the only person who has produced events like this on the bridge, except Squid Soup," Karnak says. Squid Soup is a UK-based lighting design and art installation collaborative brought to the bridge by Terry Schwarz and the Kent State University CUDC in 2019, with support from the Cleveland Foundation's Creative Fusion program, coinciding with the fiftieth anniversary of the famous fire on the Cuyahoga River.

Appropriately for the bridge's potential, what Karnak is creating for the June event is called Go Dream. It's an illuminated, kinetic wind sculpture made from 120 nine-foot "sails," which are kite-like structures that will be suspended along the length of the bridge's arc. Each sail represents a dream. They will be clustered at performance areas near the ends of the bridge, seeming to pop out of the water at the east end, and to grow from the ground on the west end, moving toward the center of the arc, where they'll cluster near another performance area. They'll all be illuminated. He plans to spend about 20% of the project budget on performers, and the rest on materials, installation, and labor.

Karnak is pleased to be installing art on the bridge again. "To be able to go back a decade later with all I have learned—there was no hope of me lighting the bridge end to end in 2011," he says. "Now with LED technology, I am going to be able to put lighting effects on the bridge from end to end. It is as much a lighting installation as a sculptural installation."

Woodard assures that the County is committed to collaborating with partners to secure a place for local artists in the future of the Veterans Memorial Bridge. "We understand the vital role arts and culture play in our local economy and for the well-being of our residents."

For now, though, the art is mostly there to help draw crowds to the walk-through event that will build public awareness of the bridge's potential for pedestrian and bicycle connections between Downtown and Ohio City. The Towpath Trail will eventually cross underneath the bridge, following the river around Irishtown Bend. ■

REDISCOVER VETERANS MEMORIAL BRIDGE

Go Dream installation, performances, and walking tours:

4 to 11 pm Friday, June 21

Noon to 11 pm Saturday, June 22

Veterans Memorial / Detroit-Superior Bridge

Entrances at the Downtown and Ohio City landings

PHOTO

CAMILO GONZALEZ BARRAGÁN

Camilo Gonzalez Barragán is an independent artist from Bogotá, Colombia, who studied film and TV at the UNITEC University Corporation of Colombia. He found interest in analog photography as a means to develop his ideas and tell his stories while working on audiovisual projects. Cinema, music and painting have been his inspiration to illustrate his own perspective of life. Camilo's work often is based on personal experiences, portraying themes of melancholy, nostalgia, freedom, silence, loneliness, forgetfulness and personal dreams. His work has been featured in various magazines and galleries, including *The Paradox Magazine*, *Classics Magazine*, RAW and Hardy & Nance Studio and Cleveland Print Room. Camilo currently lives and works in Cleveland, where he has found inspiration in the magic of its nature, streets, and people.

Camilo uses street photography to highlight lived experiences with an observational and emotional style of storytelling. As a world traveler he utilizes different perspectives and angles to highlight the dreaminess in his landscapes. It comes through beautifully in the color and composition of his images.

How do you interpret the title, "Photo Poet?" –Aja

With my camera, I can stop time. It has become an introspective tool to express my feelings, emotions and internal conflicts.

We know how to observe, but do we really see? As an artist I take the time to see and discover the existence of humanity through characters, spaces and landscapes.
–Camilo



STREET PHOTOGRAPHY CURATED BY AJA JOI GRANT





DNFTS





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Snickerfritz Cultural Workshop for the Arts
Galleries at CSU
HEDGE Gallery
The Morgan Art of Papermaking Conservatory
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YARDS Project Space at Worthington Yards
Zygote Press

Galleries, museums and studios tell their own stories, in their own words, about their own exhibitions, projects, and opportunities.

Through Member Reports, CAN amplifies the voices of the region's art presenters by providing this platform for news from the source.

MEMBERS REPORT

Akron Black Artists Guild: Relationships Are Everything!

by Dara Harper



RANDI MULL

Artwork by Matthew Roberts at Dance & Mystery in the Park. Pictured is a performance at Summit Lake Nature Center.

A partnership that becomes a good relationship is pivotal in cultivating a community for working artists. Producing programs beyond an initiative or grant cycle is rare for a small nonprofit organization. It's easy to move on and post some pictures on social media displaying "oh, what a great time we had!" But in that rare moment, in the knee-deep of planning, working to understand and communicate the needs between partnering organizations, one looks up and a relationship has bloomed.

The Akron Black Artist Guild is thrilled to continue its artist-in-residency program and blooming relationship with Summit Metro Parks (SMP) for the third summer. This unique initiative hires talented Black

Artists to teach nature-inspired classes in the parks, offering the public a rare opportunity to learn from these exceptional individuals in a natural setting. The goal is to foster connections, facilitate growth, and support the development of Black Artists while enhancing the diversity of Summit Metro Parks instructors, guests, and visitors.

Because relationships are everything, they answer many intangible questions about how we, as an organization, can be more impactful. We are grateful for this insight as we work and grow together, documenting the positive stories of the communities we serve.

The Akron Black Artist Guild's workshops are designed with inclusivity and

accessibility in mind, ensuring that everyone can participate. The workshops will start in midsummer, from July to September. Participants can engage in two-hour sessions on poetry, African drumming, and zine bookmaking. We extend a warm invitation to you to join us.

For more information on workshops and registration, please visit our website: abaguild.org / Art & Park Collective.

AKRON BLACK ARTIST GUILD


abaguild.org

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State and federal dollars through the Ohio Arts Council support artistic resources throughout the state.

For more information about the Ohio Arts Council's grants, programs, resources, and events, visit oac.ohio.gov.

Works of Jean Kondo Weigl, Baila Litton, Arabella Proffer, Jon Barlow Hudson, John Saile, and members of Art Books Cleveland at AAWR

by Mindy Tousley



Jean Kondo Weigl, *First Make a Circle*, acrylic on canvas, 54 X 64 inches. Collection of the AAWR.

The Artists Archives is excited to start our summer exhibitions with the arresting paintings and mixed media works of three new Archived women Artists in our newly renovated galleries. *Floating Worlds*, Jean Kondo Weigl; *Transference & Translation*, Baila Litton; and *Flaunt*, Arabella Proffer will all grace our gallery walls May 16 to June 29. Each of these accomplished artists presents a unique body of strong, narrative work presented in three simultaneous solo exhibitions.

Arabella Proffer, who is now in the final stages of cancer and under hospice care, returned to painting in oils in 2024. While each artist's work displays surrealist tendencies, Proffer's lush, candy-colored Superfine Tableau paintings move well into the realm

of Pop Surrealism. She describes this series as "...a self-indulgent escape from my own decay, transcendental painting with a nod to Dutch Golden Age still lifes..." We are excited to present this new work of Superfine Tableau's as well as assorted works from her Biomorph series, and Portraits both as paintings and digital NFT's in *Flaunt*.

Litton and Weigl each use personal, and social commentary to take on issues of immigration, and the melding of cultural identities in their work. In *Floating Worlds* Weigl, who is a third-generation Japanese American, balances formal and pictorial elements in the depiction of narratives that combine memory, imagination, allegory, authenticity, and truth. "The paintings portray scenes from the floating world of

the traveler—entertainer ... appearing in the form of human and animal figures, characters represent immigrants and fugitives, and the contrast between civilization and the natural order."

Each series of works shown in *Transference & Translation* forces us in some way to confront ourselves, as we confront the other. The worlds of immigrants, displaced people, and the "everyman" play distinct roles in Baila Litton's series. Her work combines the elements of painting, drawing and collage into skin-like layers, bringing surface and depth into each piece. Her Stories portraits work on the premise of people making appraisals of one another, particularly those who are different from us in race, age, and gender, based only on appearance. She pulls each of the women's experiences, history, and personality up onto the surface of their skin for us to recognize and acknowledge. Litton also uses the collage medium advantageously in the Displaced Project series "... to reflect the order and disorder of events that occur throughout life." In the Everyman works, "each image is made up of numerous ethnicities, genders, and age demographics. These materials allow exploration of the multiple meanings of race and ethnicity. My goal is to symbolize the identities we all share."

Beginning July 11, the Artists Archives will present another series of three exhibitions.

Solo exhibitions for Jon Barlow Hudson and John Saile will take place opposite a group show of works by Art Books Cleveland (ABC) members.

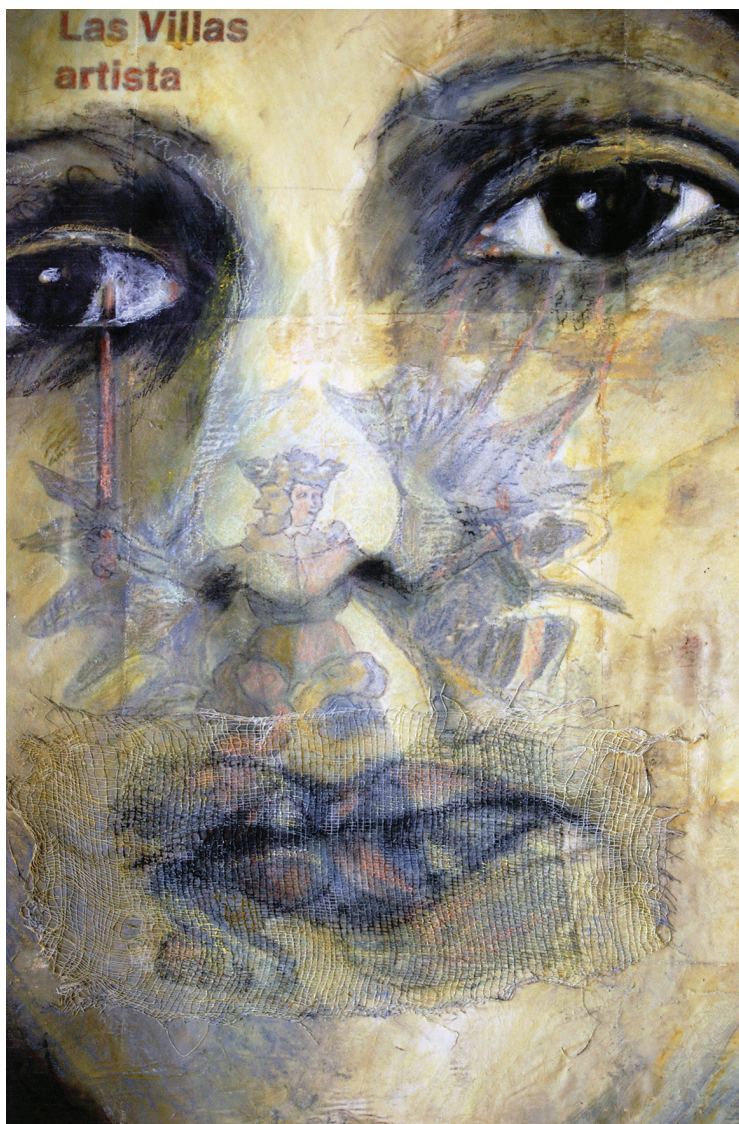
Hudson, archived in 2017, is an extraordinarily successful sculptor, who has completed over one hundred public commissions throughout the United States, and internationally. One such commission was for the World Expo 88 in Brisbane, Australia: Paradigm, a 100-foot-high sculpture which

took five months to complete. The other Expo-commissioned sculpture, Morning Star, has a sister work that is part of our Case Western Reserve University campus. Each Morning Star is composed of polished stainless steel using geometry to create optical illusions, bending and refracting light to mirror the surroundings as part of the sculpture.

While his early works were typically made of stainless steel, brass, cast bronze, glass, water, and fiber optic light, Hudson's study of Tai Chi later refocused his work on more natural materials like stone, which he now employs symbolically as a contrast to man-made materials. On display from the AAWR collection will be smaller works often made as maquettes for the larger works. Some photographs of commissioned pieces inspired by these smaller works will be displayed, as well as a few newer works directly from Hudson's Yellow Springs, Ohio, studio.

John Saile came to art later in life and made up for lost time by producing a staggering amount of work in fifteen years. Self-described as leaning towards abstraction, he pushes boundaries in his art by working experimentally, often combining printmaking with painting and photography. Much of his work, including some very elegant black-and-white iterative digital studies on view from the AAWR collection, is very sculptural, and the juxtaposition of this work with Hudson's creates a beautiful flow between the adjacent galleries. Saile's self-professed goal when making art is to create work that maximizes visual stimulation. Underlying themes explore his personal memories, as well as the idea of using the bits and pieces of experience that make up the human "collective memory" that we all share on some level.

Art Books Cleveland is a community of book artists and friends who live and work in Northeast Ohio. It is dedicated to exploring, encouraging, and teaching both contemporary and traditional artistic practices of handmade books. They exhibit themed and retrospective exhibitions several times per year in a variety of venues, and will be curating *Book Art Uncovered*, a show of members' work for the Archives.



Baila Litton, *Rosia*, mixed media on paper, 50 X 38 inches, 2001-03. Collection of the AAWR.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

EVENTS

Transference & Translation, Baila Litton; *Flaunt*, Arabella Proffer; & *Floating Worlds*, Jean Kondo Weigl, through June 29.

John Saile, Jon Barlow Hudson: Solo Exhibitions & Book Art Uncovered, Art Books Cleveland *Members Exhibition*, July 11–August 24. Opening reception 5:30-8pm Thursday, July 11

Art Bites—Art in Context Series: The Mosaic of Singapore with Irene Shaland, 1-2:30pm Saturday, June 1

Art Bites—Surrealist Game Night, 7-8:30pm Wednesday, June 12. Come and play with us!

Art Bites—Art in Context Series: The Other Side of the Spanish Avant Garde, 7-8pm Wednesday, June 26. A conversation about the art of Maruja Mallo, Angeles Santos and Remedios Varo, with Dr. Maria Alejandro Zanetta

Art Bites—Professional Practices: Popup Book History & Making with Mark Soppeland, July TBD
Art Bites—Artist Talks with John Saile & Jon Barlow Hudson, August TBD

Art Bites talks are in person at AAWR. Eventbrite registration on artistsarchives.org.

Juneteenth Exhibit at ARTFUL, with Curator Lasaundra Robinson

by Shannon Morris



Lasaundra Robinson in her studio at ARTFUL.

Lasaundra Robinson, an accomplished painter herself, curates the third annual Juneteenth exhibit at ARTFUL. She sits down with Shannon Morris to discuss her work and the upcoming exhibit.

SHANNON MORRIS: *What artist/artists most influence your work?*

LASAUNDRA ROBINSON: Henry Taylor, Kerry James Marshall, and Charly Palmer along with countless YouTube and Instagram artists keep me wanting to paint and try new things.

SM: *Your style has evolved over the years. Can you tell us about that?*

LR: When I first started painting, I would just find a couple interesting images, put them together to make a story. I used a lot of mixed media then. I decided to focus on what I really wanted to paint and that was Black women. After painting in a more realistic style using oils, I began to experiment using a looser style using acrylic paint.

SM: *What is the biggest challenge that you face?*

LR: The biggest challenge I face is being a single mom and a caregiver with not a lot of support. Having lupus steals my energy, but whenever I can I'm out here trying my best to move forward with my art and this amazing art community we have in Cleveland.

SM: *Rainbows are a common theme in your work. Can you tell us more about that?*

LR: Rainbows for me are a symbol of going through some sort of storm or trouble in your life and making it to a better time, a goal or dream that you may have.

SM: *What do you most enjoy about curating this event?*

LR: I really enjoy meeting emerging artists that haven't shown before and giving them that opportunity; it is awesome. It is also inspiring to see all the work that comes in.

SM: *You have had a studio at ARTFUL since 2017. Why is this where you choose to do your work?*

LR: I love my studio at ARTFUL because it is definitely a place you can grow as an artist. There is an amazing community of artists that are always willing to help and give you feedback on whatever you're doing or working on. And being a mom of special needs kids, I definitely needed a place that is accessible.

If you would like to submit your work to be included in the show, please contact Lasaundra216@hotmail.com.

ARTFUL

2843 Washington Boulevard
Cleveland Heights, Ohio 44118
Facebook: Artful Cleveland
Instagram: @artful_cleveland
Twitter: @artfulcleveland
artfulcleveland.org

EVENTS

3rd Annual Juneteenth Exhibit, Opening 6-9pm
Saturday, June 15

ARTFUL Open Studios / PEACE POPS, 6-9pm
Friday, July 26

Batrachomymochia—A Tiny Homeric Epic, TBA

24/7 Studio Access at Art House

by Thalia Arias

It all started when a friend asked me to volunteer for the Art House booth at a festival on a Saturday afternoon. I said yes, without having any idea what Art House was. There I met Laila, and after chatting about my BFA in ceramics and how hard it was to find affordable studio spaces in Cleveland, she told me about their open position for a studio technician. It was unpaid, but came with 24/7 studio access. So, I jumped at the opportunity, which led to learning more about the organization and its mission. In turn, I fell in love with Art House and found a true opportunity for growth in my career and a place where I can develop my skills as an artist, while actively participating in the betterment of our community. It is rare to find a place nowadays that wants to give more than it takes. Art House is one of those places—standing with their community, working to expand and strengthen each one's relationship with the arts. I encourage everyone I meet to stop by the studio and check out the classes and free events. And I encourage you to do it, too.

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556



Art House studio technician and instructor Thalia Arias. Image courtesy of Art House, Inc.



Ready, Set, Relay! is a multidisciplinary, Cleveland Institute of Art student-curated exhibition that celebrates the legacy of artworks in the Progressive Art Collection. The work in *Ready, Set, Relay!* will continue the meaningful conversations started by notable artists within Progressive Insurance's art collection. Students spent the semester researching those artists' and created new artworks in response.

On View
Through September 6
Progressive Campus One
6300 Wilson Mills Road
Mayfield Village, Ohio

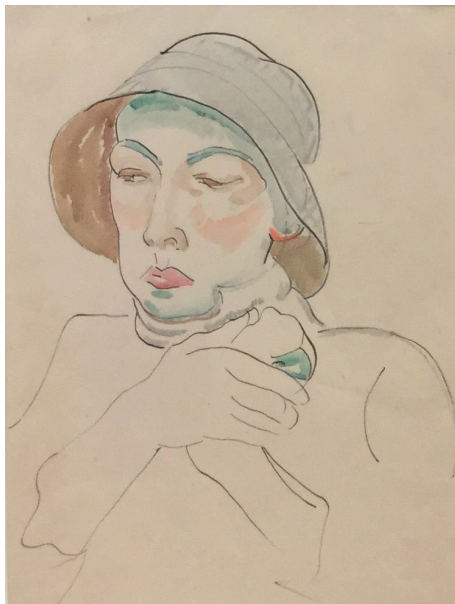
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CIA
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PROGRESSIVE

The Cleveland Salon, 1920-1924

by Lawrence Waldman



LEFT: William Sommer, Portrait of Hart Crane, watercolor on paper, 16.375 X 13.75 inches, ca. 1922. Case Western Reserve University, Kelvin Smith Library, Special Collections. Gift of Mildred Andrews. RIGHT: William Sommer, Chopin Recital, watercolor, pastel, gouache and pencil, 12 X 16 inches, 1919. Gary and Roselyn Bombei.

In the 1920s, Cleveland was having an artistic revival, with the bookshop of Richard Laukhuff as its center. Laukhuff had opened his little shop full of books, prints, and European art magazines in 1916. It quickly became a meeting place for local artists, a small group of whom decided to form a salon. Their self-styled “salon” lasted only a few years, but its influence had a profound impact, bringing the modern in painting, poetry, theater, and architecture not only to Cleveland but to the nation at large.

It was William Lescaze (1896-1969), a Swiss-born American architect, who initially proposed that his group of like-minded friends should meet regularly to discuss the latest trends in art. The most senior and influential member of the group, at 54, was the painter William Sommer (1867-1949), who worked six days a week as a lithographer. Known as Wild Bill to his friends, he had little interest in promoting his work and preferred to live quietly, much like his idol Cezanne, in the countryside, amid the rolling hills of his Ohio farm. While Sommer’s importance as a modern artist has long been

recognized, his importance as a teacher is highlighted in the current exhibition.

The poet Hart Crane (1899-1932) was one of Sommer’s most promising protégés. Free of the depressive feelings that would haunt his later years, Crane was known in Cleveland for both his modernistic verse and wild escapades. Dubbed the salon’s “major domo,” he could barely contain his excitement on a 1921 visit to Sommer’s Brandywine studio, writing “it has been a day I shall not soon forget. . . I have been so dazzled ...”

The other leading member of the group, Richard Rychtarik (1894-1982), had been trained as an architect. A Czech national, Rychtarik had spent some time in Berlin before the outbreak of World War I, observing theater productions at the Max Reinhardt Theater. Although he would later garner national recognition for his revolutionary theater designs at New York’s Metropolitan Opera, he supported himself in Cleveland by designing ads for the Sherwin Williams paint company.

The salon often met in Crane’s apartment,

his “ivory tower” where they discussed the interrelation of the arts late into the night. Crane sometimes mused that poetry could also be heard in colors. Later in life, he spoke of his poem “Atlantis” as reflecting Goethe’s aperçu that architecture is “frozen music.” In effect, the group was leaning on the theory of synesthesia, a neurological singularity in which the stimulation of one sense causes the automatic experience of another sense. Sommer himself was convinced that one could literally see music as colors and attempted to translate his love of Bach and Wagner into the visual. Sommer often declared he could see in color the various movements of the music as it was played.

The group of friends was not content to theorize; its members wanted to put their views into practice. They were offered such an opportunity by the recently formed Cleveland Play House, the Kokoon Club’s masked Bals, and the Cleveland Art Museum’s May Show.

By 1923 each of the artists was striving to realize his own individual vision. Crane had begun his first drafts of his major work *The*

Bridge. Adopting the Brooklyn Bridge as the poem's sustaining symbol, he strived to create an uplifting celebration of contemporary life.

Lescaze met George Howe, a prominent Philadelphia architect, and together they created a first in modern American architecture: a thirty-three-story glass skyscraper for the Philadelphia Saving Fund Society bank. Completed in 1932, the building was a breakthrough.

Richard Rychtarik in turn rose to prominence through his work in theater. A student of music, as well as architecture and literature, he found early success in designing for both the Cleveland Play House and the Cleveland Orchestra. As a scene designer, Rychtarik combined architectural forms, distinctive colors, and innovative lighting. He saw the realistically painted backdrops that characterized American operatic settings as out of date and believed instead that the stage designer should embrace the fantasy of the opera.

Rychtarik's vision of creating an imaginary world on stage would soon influence opera design nationwide. In 1949 Rychtarik's career took a dramatic shift as he was recruited by CBS as chief scenic designer for its television programs. He would go on to design the sets for *Studio One* in Hollywood (1948-1953) and most notably *The Honeymooners* (1955-1956). In his television work Rychtarik continued to embrace the modernist view about staging and apply it to his television work.

The Cleveland Salon had initially been criticized, its work dismissed, and its efforts unsupported by the critics and galleries of the established art world. And yet their writings, their paintings, and their designs continue to endure. Each man put forward a new modern view for American art and each had a transformative influence on the American cultural landscape.

The Cleveland Salon, 1920-1924 is on view through July 20 at ARTneo, 1305 West 80th Street, and from September 23 through



Joseph Jicha, Eleventh Annual Bal-Masque, Otis Lithograph on paper, 39.5 X 25.25 inches, 1924. Lawrence Waldman.

December 13 at Kelvin Smith Library, Case Western Reserve University, 11055 Euclid Avenue. The exhibition is curated by Lawrence Waldman and accompanied by an exhibition catalogue available at ARTneo.

ARTNEO

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Tricia Kaman: *Painting From Life* / A Retrospective Comes to Ashtabula Arts Center

by Mitchell Baker Martin



@JULIETTE_THE_PHOTOGRAPHER

Tricia Kaman, Covid Still Life.



@JULIETTE_THE_PHOTOGRAPHER

Tricia Kaman, Beehive.

There is endless beauty to be found in the natural world. Unless that beauty is directly perceived with one's own sight, it is filtered, interpreted, and represented, either by an artist or a machine. For many years, the only way one could witness distant lands was through the interpretation of a painter's brush; but now, after the advent of mechanical and digital imagery, the utility of painting from life has diminished, leaving only the emotional impact of seeing the world through an artist's eyes. The very best artists help us see things that we would otherwise be blind to.

For decades, Tricia Kaman has worked tirelessly to capture and share the beauty she sees in a scenic view or a model's pose. Hers is a vision of color and form, shadows and soft gradients that reveal themselves only to careful observers.

This August, Tricia's work will be appearing at the Ashtabula Arts Center as part of her new collection, *Painting From Life*

| *A Retrospective*. The collection is a result of Tricia turning her artist's gaze upon her own body of work, finding the connecting threads and quiet origins of techniques that would become her signature style.

Many of the subjects of Tricia's paintings no longer look as they did when painted. Trees have changed color, shorelines have eroded, and some models have passed on. In this way, Tricia's work allows one to see back across time itself, but in an intensely personal way that no photograph can achieve. Viewers can travel through the decades together with Tricia—one still, quiet moment at a time.

Viewers are invited to take part in Tricia's journey, either through the purchase of an original work or one of the many beautiful giclée prints available. Tracy's Space and The Wedding Gown will be making a rare appearance, together again after Tracy's return from Agora Gallery, New York.

Painting From Life | *A Retrospective* will

be on display at the Ashtabula Arts Center starting August 7 and running through August 30, with an opportunity to meet Tricia herself at the opening reception from 6 to 8 pm on Friday, August 9. The event has been made possible in part by an investment of public funds from the Ohio Arts Council (OAC). The OAC is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically.

ASHTABULA ARTS CENTER

2928 West 13th Street
Ashtabula, Ohio 44004
info@ashtabulaartscenter.org
440.964.3396

EVENTS:

Tricia Kaman: Painting From Life | *A Retrospective*, August 7–30. Opening reception with Tricia Kaman 6–8pm Friday, August 9



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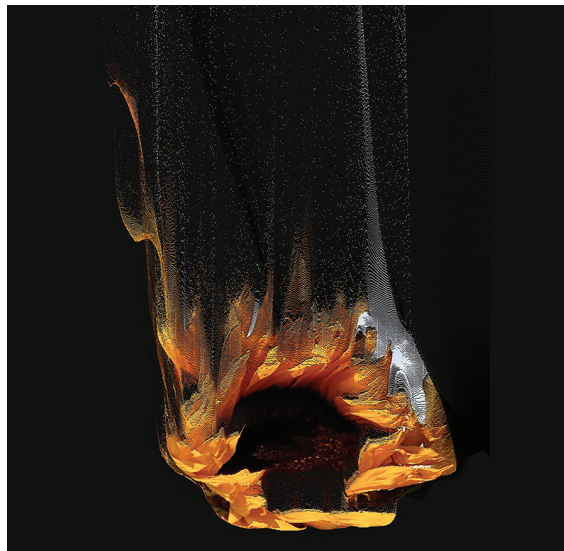


Christopher Kaspar and Greg Martin, Exploring Perspectives: An Exhibition of *Shifts*

by Karen Petkovic



Christopher Kaspar



Greg Martin

According to Christopher Kaspar, the start of *Shifts* can be traced back to his and Greg Martin's participation in group shows at Photocentric, curated by Michael Loderstedt. It was amidst these exhibitions that they found themselves drawn to each other's creative processes, recognizing the subtle nuances that distinguished their respective styles.

The pair began a collaborative dialogue by brainstorming a bunch of ideas that would showcase their different styles. They used words like "time," "temporal," "tectonic," "shifts," and "technology." Each word had potential. Yet, it was the simplicity of shifts that resonated most—a single word with layers of meaning, reflecting the dynamic interplay of their creative visions.

At the heart of *Shifts* lies a dual invitation extended to the viewer—one of narrative discovery and technological exploration. Observers are invited to find their own stories that resonate with their own experiences. Whether it's a fleeting moment frozen in time, or an alternate reality made through digital manipulation, each image serves as a starting point for the viewer's

reflection and interpretation.

Moreover, *Shifts* serves as a statement about how technology is used alongside conventional tools and ideas. Kaspar and Martin are challenging conventional tools and techniques to push the boundaries of what traditional photography is or was. They celebrate the innovation and ingenuity that happens when creativity intersects with technology.

Shifts opens in the Sullivan Family Gallery on Friday, August 9, and runs through October 5.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

EVENTS:

Allison Bogard-Hall: *Alchemy Dreams*, June 7–July 6. Gallery opening 5–8pm in the Sullivan Gallery
BAYarts' Thursday Market, 4–7pm June 13 and every Thursday through September. Vendors, food truck, music.

BAYarts' Annual Art & Music Festival,

10am–4pm Saturday, June 22. 70+ vendors, Small Craft Advisory, food trucks, kids activities. Free admission & parking. Vendors: Karen@bayarts.net

Cleveland Shakespeare Festival: *Midsummer*

Night's Dream, 7pm Sunday, July 7. Free admission; concessions

Anne Manley: *Pause*, July 12. Gallery opening 5–8pm in the Sullivan Gallery

Shifts: Christopher Kaspar and Greg Martin, August 9–October 5

BARK in the PARK Benefit, noon–4pm Friday, August 16. Vendors, music, lots of dogs! Free admission

Summer Concerts Series, Free admission; concessions available.

School of Rock, 7–9 Sunday, June 16

Serious Nature, 7–9 Sunday, June 23

Ray Citron's Rice & Beans Band, 7–9 Sunday, June 30

Tweed, 7–9pm Sunday, July 14

Blues Deville, 7–9pm Sunday, July 21

Kingfish, 7–9pm Sunday, July 28

Hoodoo BBQ, 7–9pm Sunday, August 4

OMF, 7–9pm Sunday, August 11

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Cleveland, Ohio 44115**



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7.19.24

8.16.24

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CIA Students Respond to Progressive Art Collection in *Ready, Set, Relay!*

by Michael C. Butz



How To Make a Cake by Emily Fontana. Top row, left to right: butter, 1 + 1/2 cups of flour, scrambled eggs, a pinch of salt. Bottom row, left to right: sugar, vanilla, buttermilk, baking soda.

In *Ready, Set, Relay!*, Cleveland Institute of Art (CIA) students created paintings, drawings, sculptures and digital media in response to celebrated works in the Progressive Art Collection, bringing fresh perspectives to historic works and offering the public a rare opportunity to view Progressive's collection.

Seventeen students spent the semester researching and responding to works by world-renowned artists such as Kerry James Marshall, Kara Walker, Petah Coyne, Vik Muniz, Todd Pavlisko, and Bradley McCallum and Jacqueline Tarry.

While visiting Progressive, CIA painting major Emily Fontana connected with *Rebus*, a site-specific installation of porcelain ceramics created by CIA alum Andy Yoder. The pieces together form a rebus, or puzzle where words or syllables are represented by pictures.

"I find it important that Andy's work displaces objects from their typical setting, therefore displacing the rules we associate with them," Fontana says. "One form that my work takes is sculpture, and I started to

imagine how I could do the same thing. I chose to create eight cakes, titled *How To Make a Cake*. Each one is a word puzzle of an ingredient in a cake and is installed on the wall in similar fashion to *Rebus*."

A highlight for students was meeting, virtually, the artists whose work they responded to. Fontana's conversation with Yoder was insightful.

"Andy described how his work has a key connection to memory," she says. "Whether an idea stemmed from seeing how large his father's shoes looked in the closet as a child or his grandmother's licorice stash, the goal is to gain a visceral and humorous reaction. This helped me think about my intentionality with the objects I use/represent in my work."

Yoder enjoyed the talk and commended Fontana's work.

"My time at CIA was transformative, and connecting with Emily felt like a bit of a time machine," he says. "[Her] work had parallels [to *Rebus*], such as wordplay, the use of everyday objects and a dose of

humor—but I was glad to see it remained distinctly different, as an extension of her perspective and personality."

Ready, Set, Relay! is on view through September 6 at Progressive's Campus One in Mayfield Village. Reservations are required: visit readysetreelay.com.

"I hope visitors see the impact that responding to these iconic works had on our practices," Fontana says. "We were able to create work that may not have been created without the guidance of these artists' successes—and still stayed true to ourselves."

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

EVENTS

2024 Alumni Exhibition, June 12–August 9

2024 Faculty Exhibition, August 29–October 6

Temporal Tracks: Works by Rebecca Kaler and Robert Wright, at Context

by Christopher L. Richards



Rebecca Kaler, *Untitled (I was Here series)*, oil on canvas.

Rebecca Kaler and Robert Wright transcend Abstract Expressionism by using their mark making as a record of time and space. Kaler and Wright delve into ideas of memory and legacy through interpretations of expressive brush strokes that recall graffiti and physical movement. Kaler utilizes hash marks or scrawled text within abstract compositions to make the statement “I was here.” Her work revolves around our human desire to be recognized and acknowledged, to not be forgotten to time. Wright, in turn, records the gestural motions of dance through time and space. His work recognizes that our movements are individual—an expression of who we are—and captures them as reminders that we are all unique. Both artists search for a way to remember and a way to be remembered through the

interplay of the tangible and intangible human experience.

The exhibition opens on Friday, May 17, from 5 to 9 pm. An artists’ closing reception will be held from 6 to 8 pm on Wednesday, June 19.

CONTEXT FINE ART

1300 West 78th Street, Suite 303
Cleveland, Ohio 44102
contextfineart.com

EVENTS

Temporal Tracks: Works by Rebecca Kaler and Robert Wright, May 17–June 19. Opens 5-9pm Friday, May 17. Closing reception 6-8pm Wednesday, June 19.



Clarence Holbrook Carter (American, 1904-2000)
Night Garden, 1972
Acrylic on scintilla, 21.5 x 21.5 inches

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The Cleveland Museum of Art Presents Monumental Sculptures by Rose B. Simpson

by Jacqueline Bon



Rose B. Simpson working on *Strata* in her studio at Santa Clara Pueblo, New Mexico. Photo by Kate Russell.

“I think in clay,” said Rose B. Simpson in an interview with *The New York Times*. One of their Breakout Stars of 2023, the Native American sculptor has envisioned a site-specific project for the Cleveland Museum of Art’s Ames Family Atrium this summer. Commissioned specifically for the museum’s expansive, light-filled space, the two monumental figural sculptures, titled *Strata*, are constructed from the artist’s signature clay medium, in addition to metal-work, porous concrete, and cast bronze.

In 2022, Nadiyah Rivera Fellah, associate curator of contemporary art, invited Simpson to visit Cleveland and consider creating a project for the atrium. “According to the artist, the pieces are inspired by a visit to the museum, the architecture of the building, tumbled clay brick fragments from the shores of Lake Erie, and an interaction with an owl at the neighboring Museum of Natural History,” Rivera Fellah said. She added: “Simpson considers the atrium itself a collaborator in the process of creating

Strata, and says, ‘the space spoke to me with its beauty,’ and inspired the design of her sculptures.”

Simpson’s relationship with clay is ancestral. Her work is informed by her identity as a Native woman of the Kha’po Owingeh (Santa Clara Pueblo) tribe in northern New Mexico. She is from a lineage of women working in the ceramic tradition that dates back to the 500s CE. “Simpson’s signature clay sculptures are beautifully handmade and delicate,” explained Rivera Fellah. “When seen in person, one gets a sense of the artist’s hands and finger impressions in the clay and can see how she works the surface of her objects to shape them. For this reason, Simpson’s work will be perfectly situated in the Ames Family Atrium, in that her work is striking from a distance, and it also rewards close observation.”

Also on display in the museum’s contemporary gallery is *Heights III*, a sculptural self-portrait of Simpson holding her daughter. The mother and daughter are connected

through a bridge-like form linking their heads. The mother-and-child subject is one of Simpson’s most iconic sculptural motifs. The arms of the figures are missing, replaced instead with handles, symbolizing their likeness to double-handled, Pueblo ceramic vessels.

Simpson’s large-scale sculptures represent a bold intervention in colonial legacies of dependency, erasure, and assimilation, and balance her tribe’s inherited ceramic tradition with modern methods, materials, and processes. Her work asserts a pride of place and belonging on land where Native residents have been forcefully dispossessed of their territories and cultures.

Rose B. Simpson: *Strata* is on view from July 14 until April 13, 2025. This exhibition is free to all during the museum’s public hours.

CLEVELAND MUSEUM OF ART

11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

EVENTS

Rose B. Simpson: *Strata*, July 14–April 13, 2025

Picturing the Border, July 21–January 5, 2025 in the Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Monet in Focus, Through August 11 in the Julia and Larry Pollock Focus Gallery | Gallery 010

Into the Seven Jeweled Mountain: An Immersive Experience, Through September 29 in the Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234

Korean Couture: Generations of Revolution, Through October 13 in the Kelvin and Eleanor Smith Foundation Gallery



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Cleveland Print Room Offers Lab Access at CSU

by Jeff Curtis



Students in the Cleveland State University darkroom. Photo by Hadley K. Conner.

During the transition to our new building at East 38th and Lexington, Cleveland Print Room (CPR) has formed a partnership with Cleveland State University to provide lab access for members and classes.

While working in the Middough Building at 1901 East 13th Street in Room 221, our members have been enjoying our temporary new digs, which offer critique/presentation

and classroom space in addition to a fully equipped darkroom and film processing area, all of which is *air-conditioned*!

The spacious, well-ventilated darkroom houses fifteen enlarger stations for 35mm up to 4x5 format printing, and sink space and trays to print up to 20 by 24 inches. All necessary chemistry and equipment are provided. Teaching artists Hadley Conner and Kaliban Zehe, both photographers themselves, are happy to provide technical support as needed.

Our hours are 4 to 9 pm Tuesdays and Thursdays, noon to 4 pm Sundays, and noon to 4 pm two Saturdays each month. On the Saturdays, we offer two black-and-white darkroom basics classes: Film Development/Proof Sheets and Darkroom Printing/Enlargement. These classes are for anyone who needs a quick refresher course or wants to learn these processes for the first time. Try it once and you'll be hooked!

Our members are a diverse group ranging in age from 15 to 75, so conversation in the darkroom is always interesting!

B&W Darkroom Basics: 1) Film Development & 2) Darkroom Printing

Classes held twice a month at CSU. More information and registration at eventbrite.com/o/cleveland-print-room-33421692569.

CPR Member Darkroom Hours at CSU:

Middough Building, 2nd Floor, Room 221, 1901 East 13th Street. Open Tuesdays and Thursdays 4-9 pm, Sundays noon-4 pm, and alternating Saturdays (check schedule on our website) noon-4 pm.

Text darkroom monitor with questions or special needs at 216-389-8756.

More info at clevelandprintroom.com.

CLEVELAND PRINT ROOM

clevelandprintroom.com

216.802.9441

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Alice Wade Everett wedding gown, designed by Charles Frederick Worth, 1879, Western Reserve Historical Society, Cleveland, Ohio



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3rd Annual

Juneteenth Exhibition: A Look Amongst the Stars

June 15 - August 22, 2024

Guest Curator Davon Brantley

Opening reception Friday, June 14 from 5-7 p.m.

Image: "Mammie In A Fur Coat" by Amani Williams

3rd Annual Juneteenth Celebration

Saturday, June 16, 2024 | 11 a.m. - 3 p.m.

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Abortion Rights Ohio



My Weapon of Choice
Judy Takács paints Reproductive Rights

In the best kind of double entendre, figurative realist Judy Takács' weapon of **CHOICE** is the paintbrush. Her fourth book chronicles Ohio's battle for abortion rights before and after the overturn of Roe v. Wade. This accessible, chronological, historical account is richly illustrated with Takács' Goddess and Pro-Choice paintings, and includes her Op Ed articles and letters to the editor; all part of the artist's feminist activism during this pivotal time in Ohio.

My Weapon of Choice
Judy Takács paints
Reproductive Rights
hardcover 8 x 10, with a dust jacket,
88 pages, 30 color images,
\$75, available at judytakacs.com

Experience the Deep Roots of Georgio Sabino III

by Deep Roots Experience Staff

Experience the intersection of art, technology, and innovation at the upcoming exhibition by visionary artist Georgio Sabino III. Set to take place at the esteemed Deep Roots Experience Art Gallery from May 24 through June 15, this showcase promises to be a transformative journey into the future of artistic expression.

Sabino's project is a bold fusion of art, fashion, and technology, seamlessly weaving together traditional mediums with cutting-edge innovations. At the heart of his work lies a compelling narrative about the transformative power of technology, challenging viewers to reimagine the possibilities of creative expression in the digital age.

One of the most striking aspects of Sabino's exhibition is his integration of augmented reality (AR) technology into the artwork. Through the use of AR, viewers will have the opportunity to interact with Sabino's art pieces in a whole new dimension, blurring the lines between the physical and digital realms. This immersive experience promises to captivate audiences and push the boundaries of traditional artistry. "We are thrilled to see Georgio Sabino III's art exhibition at Deep Roots Experience," said Bruce Conforti, an artist contemporary.

But Sabino's vision extends beyond mere technological perception; it is rooted in a profound exploration of the creative process itself. Through his meticulous craftsmanship and thoughtful material choices, Sabino invites us to delve into the depths of artistic innovation and cultural evolution. The Mind!

Collaboration lies at the heart of Sabino's practice, and this exhibition is no exception. Renowned Ghanaian artist Nana Kwesi Agyare-Ansah joins forces with Sabino to bring his unique perspective to the showcase, adding layers of depth and diversity to the narrative. Hector Vega shared, "I am looking forward to Georgio's new artwork."

Moreover, Sabino's interdisciplinary approach extends beyond the realm of visual art. With contributions from Rachel Thompson of Columbus College of Art and Design and DJ Mood of Columbus, Ohio, the exhibition



George Sabino III, *Birds & Butterflies II*, printed on silk and satin, framed.

promises to be a multisensory experience that transcends traditional boundaries.

Under the guidance of curator David Ramsey, this avant-garde exhibition has garnered attention from art enthusiasts, fashion aficionados, and technology enthusiasts alike. Sabino's visionary fusion of painting, photography, and technology offers a glimpse into a future where creativity knows no bounds.

As you step into the Deep Roots Experience Art Gallery, prepare to embark on a journey of exploration and discovery. With Sabino's

art as your guide, you'll be transported to a world where innovation reigns supreme and the possibilities are endless. Georgio invites you to be part of this groundbreaking exhibition—it's an experience.

DEEP ROOTS EXPERIENCE

7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

EVENTS:

Georgio Sabino III, May 24–June 15



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Turning Up the Heat with Art on the Ave!

by CJ Harris



ABOVE: Works of artist Jada J. will be on view July 13–26. RIGHT Designs by Jessica Skinner, owner of JBurgess Designs, LLC, will be on view June 8–28.



Rain or shine, East Ave Market and Gallery will have some exciting festivities planned for this summer. First up on the highlight is Jessica Skinner, owner of JBurgess Designs, LLC. Burgess is the last name of her grandfather, who lives on through their art of transforming natural elements into functional items. A wife and mother, Jessica will tell her story for the month of June.

In July, we're thrilled to announce a first-time showcasing of Art by Jada J. Her mother, LeDeidre Jenkins, owner of The Herbal CommitTea, has been a loyal supporter and longstanding vendor in East Ave's marketplace. Jada's unique perspective as a woman of color navigating the world will surely resonate with many in the

community. East Ave Market and Gallery is honored to be a small step in Jada's artistic journey. Visit us during our business hours all year to purchase the Jenkins' specialty women's-wellness teas.

To close out the summer exhibitions, we've invited *CAN Journal's* previously featured cover artist, David Buttram. His storytelling work has become well-known throughout Northeast Ohio and beyond! We especially look forward to his solo show displaying his expressive narratives of the world around him. And let's not forget about the music and food trucks that are often the highlight of East Ave's art events! As these events aim to celebrate diversity through various forms of art, the addition of these culturally rich food options further enhances the overall

experience for attendees. Don't miss out on summertime with Art on the Ave!

EAST AVE MARKET & GALLERY


2290 East Avenue
Akron, Ohio 44314
eastavefleamarket@gmail.com
Instagram: @eastavemarket
Facebook: East Ave Market
330.784.4175
10 am-5pm Mondays, Wednesdays, & Fridays; 1-5pm Tuesdays & Thursdays

EVENTS:


Jessica: A Burgess Story, June 8–28

Art by Jada J, July 13–26


David Buttram, August 10–30



Enjoy summertime at
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May 25, 10a-6p: Larchmere Sidewalk Sale
Aug 9, 5p-7p: Author Alley Reception
Aug. 10 & 11, 12p-4p: Author Alley
Aug. 31, 10a-6p: Larchmere Sidewalk Sale



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Edward E. Parker Museum of Art, Ready for Summer

by Edward E. Parker Museum of Art Staff



Edward E. Parker, Lady with Nubian Knots, stoneware. Image courtesy of EEPMOA.

We have new art on display in our lower-level studio. If you have time, stop by and check it out. Ed Parker has a new work-in-progress, and students have recently completed soon-to-be fired sculptures. We have placed an assortment of Black history crosswords, brain teasers, and word puzzles in the first-level gallery, near the display of Ed Parker's full-figured women in clay. We also have a selection of unique greeting cards and books available for purchase.

INTERGENERATIONAL ART CLASS

It's A Family Affair intergenerational art class will begin June 18, and conclude on July 25. Classes will meet from 6 to 8 pm on Tuesday and Thursday evenings. Participants will engage in a variety of individual, team, and group projects. This interactive program is available to families at no cost, and is supported by funding from Cuyahoga Arts and Culture. Completed student work will be displayed in a final public exhibition. The

flyer for this program is posted on clevelandartsevents.com.

THE GIFT OF ART

The Gift of Art is sponsored by African American Artists of Cleveland and Edward Parker. Each month, artists gather at the Creative Arts Complex to network, discuss current events and art, as they display a selection of their work for sale. Light refreshments will be served. Upcoming dates include Saturdays, June 15 (celebrating Juneteenth), July 20, and August 17, from 2 to 7 pm.

ART CLASSES

We have a bi-weekly evening art class in the lower-level studio. Seniors attend for free, but all are welcome. Students work in a variety of mediums, and possess differing skill levels. No experience is necessary, so intimidation is not a factor. Join us from 6 to 8 pm each Tuesday and Thursday evening.

TEAMWORK

Do you have an idea for a community-centered project? Consider collaborating with EEPMOA. Because collaborative projects utilize shared resources, they are mutually beneficial. We welcome your project ideas and look forward to working towards a shared goal. We believe that art has transformative power, fosters social development, and builds character.

SHARE YOUR WORK

Ed Parker is reviewing portfolios for consideration in upcoming art shows. These exhibits will feature the work of three artists and will remain on display for six weeks. The roster is not full, so if you are interested in exhibiting your work, please make an appointment with Mr. Parker to provide sample work.

The museum is open 10 am to 3 pm Monday through Friday. For visits outside of normal business hours, call to make an appointment. We would love to take you on a tour of the galleries and studio space.

EDWARD E. PARKER CREATIVE ARTS COMPLEX/SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

EVENTS

It's A Family Affair Intergenerational Art Class, 6-8pm Tuesday & Thursday evenings, June 18-July 25

The Gift of Art, 2-7pm Saturdays, June 15, July 20 & August 17

Evening Art Class, 6 to 8 pm Tuesdays & Thursdays

2nd Annual CSU Office of the President Exhibition

by Kendall Christian, Director



Featured artists and their families at the 1st Annual CSU Office of the President Exhibition. Artists include Ruwaidah Barhoum, Fe Beatty, Darci Gumins-Paulett, Frederick King, Prem Kumar Donthula, Garrett Longenecker, Erin McHugh, Taelor Mullins-Ness, Jack Ovalles, Elise Provident, Theodore Scully, Jurnee Weeams, Yan Wang, Gabrielle Wise, and Aminah Wyatt. (Not all artists are pictured here.)

The Galleries at CSU (Cleveland State University), in collaboration with the Department of Art and Design, present the *2nd Annual CSU Office of the President Exhibition*. This exhibition runs June 10 through November 22. It transports student talent from the Arts Campus at Playhouse Square across campus to CSU President Laura Bloomberg's office.

The artists showcased in this prestigious exhibition are a true reflection of the diverse CSU student body and represent all walks of campus life. You will encounter artwork from first-year students to graduates, homegrown locals to international students,

created by student artists of all ages and backgrounds.

This exhibition is the result of President Bloomberg's desire to highlight student artwork in her office. It was decided that this would not be merely "art on the walls," but a carefully curated show complete with labels, and installed using standard gallery best practices. VIP visitors, administrators, donors, parents, and government officials are greeted by this beautiful display when they come to meet with the president.

We invite the public and the entire CSU community to visit—by appointment only—and join us in celebrating the

exceptional talent of these student artists. For appointments and directions, please contact Mandi Apathy at a.apathy66@csuohio.edu.

GALLERIES AT CSU

1307 Euclid Avenue
Cleveland, Ohio 44115
galleries@csuohio.edu
216.687.2103

EVENTS

2nd Annual CSU Office of the President Exhibition, June 10–November 22

Spatial Harmony: Justin Brennan, Aaron Troyer and Kero Johannes, plus Nikki Woods: Conjuring Images, at HEDGE

by Hilary Gent



Justin Brennan, *Turnabout*, oil and spray paint on canvas, 24 X 24 inches, 2024.



Nikki Woods, *Kiss in the Grass*, oil on canvas, 35.5 X 36 inches, 2024.

HEDGE Gallery opens two exhibits this summer season, and kickstarts new programming that includes group exhibitions, which will be an up-and-coming part of our regular scheduling in 2025 and 2026.

Spatial Harmony opens May 17, featuring recent paintings by Justin Brennan, with Columbus-based painter Aaron Troyer and Cleveland ceramicist Kero Johannes.

Abstracted scenes, spirited color palettes and optical illusions create dialogue between these artists' two-dimensional and three-dimensional artwork. The subject matters, whether they be a landscape trope or functional object, are devised in a playful and slightly humorous way, free from the restrictions of traditional perspectives.

Nikki Woods opens a solo exhibition of her most recent oil paintings on July 19. *Conjuring Images* includes paintings and

pastels inspired by art history, old Hollywood film stills, and whimsical creatures. A collector of images, Woods masterfully weaves her spectral high-femme visions with sensuous oil painting to connect the past and present simultaneously. Her lush, gestural paintings, though playful and riotous, explore complex ideas relating to the practice of painting, magic, feminine interiority, and what is considered "serious" content.

Woods states, "I use color, gesture and form to communicate a sense of directness and urgency and see painting as a practice of divination or mediumship, outside of time, ... like reading a crystal ball—an image emerges from the canvas."

She is also collaborating with two painters, Bianca Fields and Katy Richards, on a group exhibit titled *Dream Gardens* which will be hosted within her show at HEDGE. Pulling from the tradition of floral still life painting

as prompt, Fields and Richards bring modern-era feminism to the mix.

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

EVENTS

Spatial Harmony: Justin Brennan, Aaron Troyer & Kero Johannes, Preview reception 5pm Wednesday, May 15. Opening reception 5pm Friday, May 17

Nikki Woods: Conjuring Images, Preview reception 5pm Wednesday, July 17. Opening reception, 5pm Friday, July 19

CAN Full of Summer DATE

Join us for the first pubic event at BAYarts' new Playhouse in the bucolic Huntington Reservation of the Cleveland Metroparks. Join us for this party honoring Cleveland artists, and you'll support the continuing work of *CAN Journal*, and its Archive at the Cleveland Museum of Art. Against all odds CAN brings you this gorgeous publication highlighting the art and artists of Northeast Ohio. We need your support to keep providing feature stories, artist interviews, reviews, and a platform for all the galleries, museums and studios to tell you their news. In addition to *CAN Journal*, your support enables us to publish CANjournal.org, CAN Blog, and the CAN Weekly e-newsletter—the most comprehensive listing of art events in the region.

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Craft & Connect: Summer at The Morgan

by Morgan Conservatory Staff



SUMMER WORKSHOPS

The Morgan Art of Papermaking Conservatory and Educational Foundation is delighted to unveil its lineup of summer workshops for 2024. Rooted in the preservation of age-old techniques in hand papermaking, letterpress printing, and book arts, our mission extends to nurturing contemporary expressions within these realms. Our workshops serve as immersive experiences, offering participants the chance to delve into time-honored craft traditions and innovative methods curated by seasoned practitioners. Whether you're a novice or an expert, our inclusive environment welcomes all skill levels, fostering a collaborative atmosphere where creativity flourishes. We eagerly anticipate welcoming you through our doors this summer, where together we'll embark on an artistic journey like no other.

You can register for a workshop online at morganconservatory.com/s/shop or by calling us at 216.361.9255. Full scholarships are available through the Morgan Equitable Artist Fund. Learn more by visiting morganconservatory.org/equitable-artist-fund.

GALLERY EXHIBITIONS

In one of the upcoming exhibitions at Morgan Conservatory opening on June 7, attendees will encounter thought-provoking pieces that explore the dynamic relationship

where human influence meets ecological change. *Liminal Spaces* presents a collective reflection by local and national artists on the intricate interplay between humanity and nature. Through the mediums of book, paper, and print, these creators delve into the liminal. Their works serve as poignant meditations on the societal, political, and physical repercussions of human activity, urging viewers to confront the complexities of our environmental impact. *Liminal Spaces: Art & the Environment* will be on view from June 7 through June 27.

From August 16 through September 27, *Expectations of Growth* provides an opportunity for current and recent BFA/MFA students to exhibit their artwork representing the raw, unfiltered examination of growth of their artistic journey. As these emerging talents navigate the nuances of their craft within the realms of paper, print, and book arts, their works reveal the struggles, aspirations, and profound growth that accompany artistic development. Join us for the public reception from 5 to 8 pm on Friday, September 6.

EVENTS & ARTIST TALKS

Delve into captivating conversations during Talking Paper: Lunchtime Chats with Morgan's 2024 artists-in-residence. Join us this summer on Thursdays at 12:15 pm for

thought-provoking discussions featuring Isabella Myers on June 22, Jennifer Scheuer on July 11, Danqi Cai on August 1, and Lari Gibbons on August 29. Whether you attend in person or virtually, seize the chance to nourish your creativity and support the arts with the Morgan Conservatory.

This year, the Morgan is having a 24-hour Papermaking Extravaganza—24 in 2024! Yes, you heard it right—it's a Morgan Papermaking Marathon! With the generous support of the Cleveland Foundation and the Windgate Foundation, the Morgan Conservatory has been hard at work renovating our papermaking studio. Now, it's time to put our revamped space to the ultimate test. The marathon kicks off at 5 pm on Friday, July 12, and runs non-stop until 4:59 pm on Saturday. We're calling all supporters—cheerers, hand-clappers, cowbell ringers, and sideline coaches—to rally behind our team throughout the weekend. As we approach the final hour, join us for a lively dance party with food, drinks, and DJs starting right after the 24-hour mark on Saturday, July 13. Discover the wonder of papermaking and be part of our exciting marathon celebration!

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

EVENTS

Liminal Spaces: Art & the Environment, June 7–27. Opening reception 5–8pm Friday, June 7
Expectations of Growth, August 16–September 27. Reception 5–8pm Saturday, September 6
AiR Artist Talks—Talking Paper: Lunchtime Chat with a 2024 Morgan Artist-in-Residence, in person & live streamed on Facebook.
Isabella Myers, 12:15pm Thursday, June 22
Jennifer Scheuer, 12:15pm Thursday, July 11
Danqi Cai, 12:15pm Thursday, August 1
Lari Gibbons, at 12:15pm Thursday, August 29

Summit Artspace Spotlight: Preview This Summer's Akron Artwalks

by Jaclyn Hale



LEFT: Visitors engaging with the exhibition *Human Nature* (Summer 2023) in Summit Artspace's Forum Gallery, located on the second floor. RIGHT: Pop-up artist and Summit DD client Rachel Parker of The Lucky Three Design Co. vending her original paintings at Summit Artspace during the March Akron ArtWalk. Images courtesy of Summit Artspace.

If happiness is the road, the Akron ArtWalks on June 14 and September 6 offer a delightful stop along the way.

At Summit Artspace, our quarterly Friday night ArtWalks boast specific themes, allowing visitors to experience art in unique ways alongside music, refreshments, artist studios, and pop-up artist vendors. Partnering organizations, including Akron Soul Train, Curated Storefront, Akron Art Museum, Nightlight Cinema, Akron Summit County Public Library, and many other businesses and restaurants offer their own related programs, creating a vibrant map of Downtown Akron's arts landscape.

So, lace up your walking shoes and get ready to discover more about the Rubber City arts scene!

FRIDAY, JUNE 14 | CHECK IT OUT—A LITERARY ARTWALK

On June 14, explore the literary arts with an ArtWalk celebrating the written and spoken word—a fitting tribute given 2024 is Akron-Summit County Public Library's sesquicentennial (150th anniversary). Akron's Historic Arts District boasts three sites from the library's history: the original Carnegie Library (1904-1942), the Summit Artspace building at 140 East Market (1942-1968), and its current location at the intersection of High and Market Streets. A special self-guided walking tour will allow ArtWalk

visitors to learn more about all three buildings and their historic connections to the arts in downtown Akron!

In addition to the Summit Artspace galleries, artist studios, and pop-up artist vendors, the evening will feature poetry readings; ASCPL's Bookmobile; Zine-making activities led by the Akron Art Museum; and pop-ups for both Rubber City Comics, Akron's longest-running comic book shop, and Elizabeth's Bookstore, an independent bookstore that amplifies and celebrates marginalized voices.

One more reason to visit: The 4th annual Groundhog Show will be in full swing at the Northside Market and True North Akron during ArtWalk, continuing through Sunday, June 16. This annual pop-up art exhibition has become incredibly popular among artists and art enthusiasts, with significant participation from the LGBTQ+ community.

FRIDAY, SEPTEMBER 6 | RUBBER CITY JAZZ & BLUES FESTIVAL

Fast forward to September 6, when the Akron ArtWalk swings with the Rubber City Jazz & Blues Festival!

Held throughout Downtown Akron, the three-day festival brings together some of the best jazz acts, past and present, showcasing the diversity of Akron's heritage.

Summit Artspace will once again host dozens of local artist vendors. Visitors

won't want to miss the Taylor Main Gallery exhibition *Persistence of Vision* by Kasumi, a Cleveland-based digital media artist who uses contemporary technology to create videos and films, immersive installations, prints, and collages.

Whether you're a casual jazz fan or an aficionado, the Jazz and Blues Festival will offer a tune to please your ears. Visitors to the outdoor stage between the Akron Art Museum and Summit Artspace will find a mix of contemporary jazz, Latin music vibes, soulful singing, and more. Restaurants, food trucks, and arts-related activities provide many reasons to spend your evening downtown.

For more information about the Akron ArtWalk, visit summitartspace.org/akron-artwalk/ or downtownakron.com.

SUMMIT ARTSPACE

140 East Market Street
Akron, Ohio 44308
summitartspace.org
330.376.8480

EVENTS

ArtWalk, Friday, June 14. Literary ArtWalk held in the Historic Arts District, along with 4th annual Groundhog Show

ArtWalk, Friday September 6. Held in conjunction with Rubber City Jazz & Blues Festival throughout Downtown Akron

Bridge Construction Mural Project: Transforming Chagrin Falls Through Public Art

by Valley Art Center Staff



Lead muralist Pam Spremulli in front of bridge construction.

Valley Art Center (VAC) is thrilled to announce a collaborative, public art mural project aiming to turn the Main Street bridge reconstruction site in downtown Chagrin Falls into a canvas of beauty and inspiration.

At the project's core lies a celebration of community: artists within a fifty-mile radius of Chagrin Falls were invited to submit design proposals, and the community voted online for the imagery that will complement Riverside Park. Eight 6-by-8-foot murals will contrast the busy construction site with their visionary aesthetic.

Pam Spremulli, professional artist and art educator, will create an additional mural integrating elements of illustrations contributed by local residents of all ages. "I love opportunities where I can work directly with community members to create a piece that unites," says Spremulli. "It not only

connects us but it can tell a story of personal experience—each individual putting their mark on history and creation."

Rebecca (Bec) Gruss, executive director of VAC, underscores the project's role in fostering positivity and community engagement amidst construction challenges. "This endeavor harnesses the transformative power of public art," she remarks, highlighting the support of private family foundations in bringing this project to fruition.

The unveiling, planned for May 31 in Riverside Park, will be a celebration of creativity and camaraderie. VAC hopes that beyond beautifying the construction site, the murals will bring visitors to enjoy Chagrin Falls' wonderful shops and restaurants.

On June 8 and 9, the 40th Annual Art by the Falls outdoor fine arts and contemporary crafts festival, presented by VAC, promises to further celebrate artists and their artwork.

Now located at the Cleveland Metroparks Polo Field, the event features over 140 booths showcasing artists from various regions, drawing in over 15,000 visitors. Together with the mural project, these initiatives enrich the artistic community of Chagrin Falls.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

EVENTS

Construction Mural Reveal, Friday, May 31
Art by the Falls, 10am-7pm Saturday, June 8
& 10am-4pm Sunday, June 9 at the Cleveland Metroparks Polo Field

RIGHT DOWN EUCLID

Check us out!



TRANSFORMING
CLEVELAND'S SPORTS
COVERAGE EVERY SINGLE
DAY!



TRICIA KAMAN

Painting from Life

A RETROSPECTIVE

Aug 7-30, 2024

Opening Reception: Aug 9, 6-8:00pm

Ashtabula Arts Center

2928 W 13th St. | Ashtabula, OH 44004

www.triciakaman.com

SUMMER EXHIBITIONS
140 E. Market Street | Akron, OH 44308 July 12 - September 14

Persistence of Vision by Kasumi



SUMMIT
ARTSPACE

For updates on exhibitions,
visit summitartspace.org

Street Sense and Sensibility, at YARDS Projects

by Liz Maugans



Alejandro Vergara, *The Trees are Watching*, black-and-white photo print.

STREET SENSE AND SENSIBILITY | JUNE 6–JULY 27

The photographer Garry Winogrand disliked being called a street photographer. He maintained that photography is finding a way to transform something from the real world into a distinctive image. He said: “Great photography is always on the edge of failure.”

Street photography was pioneered by maverick photographers who built bodies of work around subject matter that was only interesting to them, without a worry about what others would think. The interaction that photographers have with their subjects at the street level is a calling, and cameras are often seen as visible appendages to the bodies of artists, with them at all times. Because of this, the process of shooting candid moments and revealing the story of humanity has always made this genre the Wild West of photography. The work presented in *Street*

Sense and Sensibility focuses on perspectives that are vulnerable, tender, inquisitive and poignant to these times. The work is social commentary, documentary, and editorial in nature. The subjects and images taken by these photographers are familiar and handled with care.

The artists—Matthew Chasney, Bruce Checefsky, Kenneth Cody, Christopher Mason, Lou Muenz, Mark Smith, Alejandro Vergara, and Emanuel Wallace—all imbue “street” with more of a feeling for seeing the world as a set of conditions that define where or how an image can be taken. It’s about them peering into the chaos of the world and coming back with candid images that reinvent that world, through the lens, in a new way. It is the decisive moment that the photographers in *Street Sense and Sensibility* capture to further share with us a completely new way of seeing things.

PLEIN AIR AT TINNERNAN LOFTS | JUNE 29

We are excited to change the location for Plein Air this year to Tinnerman Lofts. From noon to 3 pm on Saturday, June 29, any and all artists have the opportunity to participate in drawing the spaces, places and people populating this historic Ohio City location. We will celebrate with live music and hotdogs on the grill. Tinnerman Lofts is located at 2048 Fulton Road.

YARDS PROJECT SPACE AT WORTHINGTON YARDS

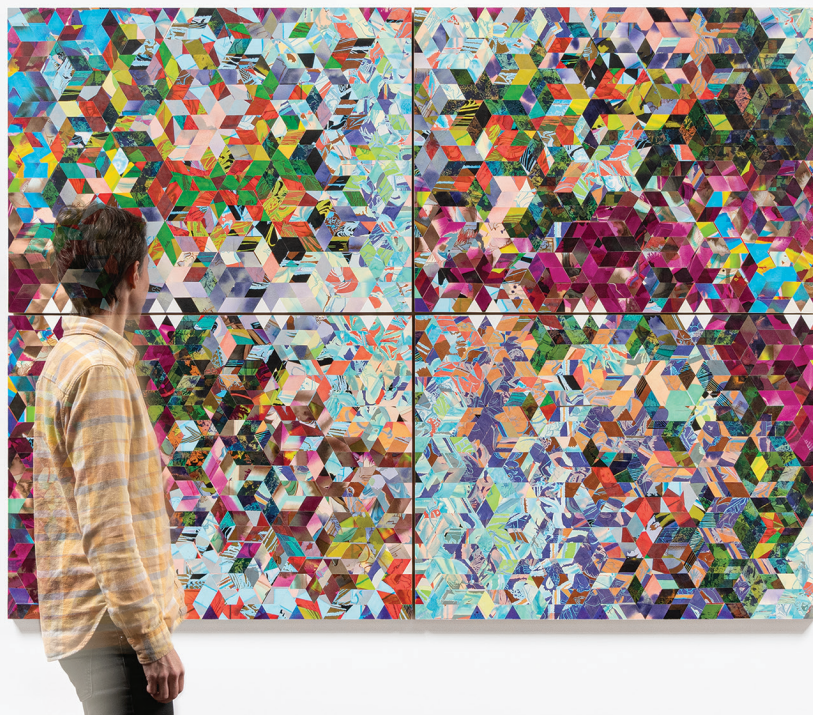
725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

EVENTS

Street Sense and Sensibility, June 6–July 27
Plein Air at Tinnerman Lofts, noon–3pm
Saturday, June 29

Zygote Showcases Queer Artists This Summer with *Incantations*

by Zygote Staff



Jen P. Harris, *Incantations #1*, installation view. Photo Credit: Field Studio.

This June, building upon the success of last year's *Queer Letterpress Exhibition* and the Queer Print + Zine Fair, Zygote Press will continue to celebrate and promote queer artists with the exhibition *Incantations*, conceived by Cleveland-based artist Jen P. Harris. *Incantations* centers queer artists who engage with process-centered art practices that question form, presence, identity, and world-building. This exhibition includes drawings and collage-based paintings by Harris alongside paintings, textiles, prints, and sculptures by Ajdin Kulić (Cleveland), E.E. Ikeler (New York), Fidencio Fifield-Perez (Minneapolis), Leeza Meksin (New York), Sarana Mehra (Los Angeles), and R Kauff (Cleveland).

Originally planned as a solo exhibition, *Incantations* expanded to include six additional artists when Harris partnered with Zygote Press. The diamond-shaped "tiles" in

Harris's paintings are based on the winged beasts and flames of a thirteenth-century apocalypse manuscript, which she painstakingly copies, then cuts up and reconfigures. Motivating this body of work is a series of questions: When you're living inside one story, how can you see around or beyond it? What patterns lie hidden beneath indoctrinated ideals and conventions? How do received narratives change when viewed through a queer lens? These questions guided the curation of the group show: the exhibiting artists radically transform materials or symbols, often through repetitive, accumulative actions that suggest ritual or spell-casting. Fragmented bodies, plants, and structures recombine into forms that refuse to cohere into expected narratives. Different scenarios come into view.

This project is supported by The Satellite Fund, administered by SPACES and funded

by the Andy Warhol Foundation for the Visual Arts Regional Regranting Program.

ZYGOTE PRESS

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.org
216.621.2900

EVENTS

Protest Printmaking: Block-print Your Own Propaganda with Tahm Lytle, 5:30-9:30pm
Sunday, June 2 & Wednesday, June 5. Pay what you can.

Incantations, June 7–August 24. Opens 5-8pm
Friday, June 7. Additional programming TBA

Screenprinting Basics with Hannah Manocchio, 5:30-8:30pm Thursday, June 13

Zine Making with Sequoia Bostick & Andy Passchier, 10am-4pm Sunday, June 30

MEMBERS

GALLERIES AND ORGANIZATIONS

Abattoir Gallery

Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

acerbic

Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Akron Black Artists Guild

@abaguild
abaguild.org

Allen Memorial Art Museum

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Amoré Gallery

2171 Murray Hill Road
Cleveland, Ohio 44106
Amoregallerycleveland.com

Art Books Cleveland

C/O Strong Bindery
13015 Larchmere Blvd
Cleveland, Ohio 44120
artbookscleveland@gmail.com
216.361.9255

ART EverySpace

artEverySpace.com
hello@artEverySpace.com
415.827.6269

Art Gallery at Beachwood Community Center

25325 Fairmount Blvd
Beachwood, Ohio 44122

Art House, Inc.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

Article/Art In Cleveland

15316 Waterloo Road
Cleveland, Ohio 44110
artinccleveland.com
440.655.6954

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City

The Box Gallery
140 East Market Street
Akron, Ohio 44308

Artists of Tower Press

1900 Superior Avenue E., Suite 119
Cleveland, Ohio 44114
Instagram: @artistsoftowerpress

Art Source

23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
artsourcecleveland@gmail.com
216.464.0898

Ashtabula Arts Center

2928 West 13 Street
Ashtabula, Ohio 44004
440.964.3396
AshtabulaArtsCenter.org

Assembly for the Arts

1900 Superior Avenue, Suite 130
Cleveland, Ohio 44114
assemblyCLE.org
216.575.0331

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative

2731 Prospect Avenue
Cleveland, Ohio 44115

Cain Park Feinberg Gallery

14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art

1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Chagrin Arts

88 North Main Street
Chagrin Falls, Ohio 44022
chagrinarts.org
440.247.9700

Cleveland Artists Foundation

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Cleveland Arts Prize

PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Institute of Art

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art

11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Photo Fest

PO Box 22844
Beachwood, Ohio 44122
clevelandphotofest.org
440.554.5644

Cleveland Print Room

Cleveland, Ohio
clevelandprintroom.com
216.401.5981

Cleveland Scribe Tribe

@ClevelandScribeTribe
@sanoizm
@DayzWhun
@mistersoul216
#ClevelandScribeTribe
#InspireYourCity

Context

1300 West 78th Street, Suite 303
Cleveland, Ohio 44102
contextfineart.com

Current Cleveland

1300 West 78th Street
Cleveland, Ohio 44102
currentcleveland.org

Cuyahoga Valley Art Center

2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio

1305 West 80th Street, Suite 113
Cleveland, Ohio 44102
dawnstekler.com
216.906.2501

Deep Dive Art Projects

at The Deep End
423 East 156th Street
Cleveland, Ohio 44110
deepdiveart.com
216.973.1986

Deep Roots Experience

7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

District Gallery

20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

E11even2 Gallery

1300 West 78th Street, Suite 112
Cleveland, Ohio 44102
thepopshop@gmail.com

East Ave Market and Gallery

2290 East Avenue
Akron, Ohio 44314
eastavefleamarket@gmail.com
Instagram: @eastavemarket
Facebook: East Ave Market

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio

1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Fawick Gallery

Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell

Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts

8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession

2450 Fairmount Boulevard,
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Framed Gallery

15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Future Ink Graphics

at the Pivot Center for Art,
Dance and Expression
2937 West 25th Street
Cleveland, Ohio 44113
art@futureinkgraphics.com
Instagram: @fig_
futureinkgraphics
Facebook: Future Ink Graphics
Café Social Latinoamericano:
cafesocialcoffee.com

The Galleries at Cleveland State University

csuohio.edu/artgallery
216.687.2103

Gallery 202

78th Street Studios, #202
1305 West 80th Street
Cleveland, Ohio 44102
gallery202cle.com
216.407.3685

Gallery at Lakeland Community College

7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

Gallery East at Tri-C

4250 Richmond Road
Highland Hills, Ohio 44122
tri-c.edu
440.987.2473

Gallery West at Tri-C

Tri-C Western Campus Library
(2nd floor)
11000 Pleasant Valley Road
Parma, Ohio 44130

Gallery +

78th Street Studios, #109
1305 West 80th Street
Cleveland, Ohio 44102
gallery-plus.com

Glass Bubble Project

2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Graffiti HeArt

graffitiheart.org
440.781.4515

Gray Haus Studios

Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

HEDGE Gallery

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

High Art Fridays

highartfridays.com

Judson Smart Living Howson & Streeter Galleries

1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

The South Concourse Gallery at Judson Manor

1890 East 107th Street
Cleveland, Ohio 44106

ICA Art Conservation

2915 Detroit Avenue
Cleveland, Ohio 44113
ica-artconservation.org
216.658.8700

Images Gallery

78th Street Studios, Suite 202
Cleveland, Ohio 44102
mellinophotography.com
216.406.1271

Kaiser Gallery

2418 Professor Avenue
Cleveland, Ohio 44113
kaisergallery.com
216.282.3826

Kenneth Paul Lesko Gallery

1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collections and Galleries Center for the Visual Arts

325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Kings & Queens of Art

1385 East 34th Street
Cleveland, Ohio 44114
kqoa.org
gwendolyngarth@gmail.com

KINK Contemporary

15515 Waterloo Road
Cleveland, Ohio 44110
KINKcontemporary.com

Lake Affect Studios

1615 East 25th St.
Cleveland, Ohio 44114
lakeaffectstudios.com

LAND studio

1939 West 25th Street Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loganberry Books Annex Gallery

13015 Larchmere Boulevard
Shaker Heights, Ohio 44120
loganberrybooks.com
216.795.9800

Logo Studio

1031 Spring Road
Cleveland, Ohio 44109
Brunocasianoagency.com

Lorain County Community College Beth K. Stocker Art Gallery

Stocker Arts Center
1005 North Abbe Road
Elyria, Ohio 44054
lorainccc.edu
440.366.4040

M. Gentile Studios

1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Mansfield Art Center

700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project

15517 Waterloo Road, Suite 1B
Cleveland, Ohio 44110
info@marianeilartproject.org

Massillon Museum

121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

moCa Cleveland

11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

Museum of Creative Human Art (MOCHA)

P.O. Box 24157
Cleveland, Ohio 44124
creativehumanart.org

The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art University of Akron

150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery

St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangeacd.org
216.831.5130

Peninsula Art Academy

1600 West Mill Street
Peninsula, Ohio 44264
330.657.2248

Pinwheel Gallery

2019 Broadview Road
Cleveland, OH 44109
pinwheelgallery.com
information@pinwheelgallery.com
216.220.7858

Praxis Fiber Workshop

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland

11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

River Gallery

19046 Old Detroit Road
Rocky River, Ohio 44116
rivergalleryarts.com
440.331.8406

Rooms to Let: CLE

5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon

2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Sam Roth

Murray Hill Galleries
2026 Murray Hill
Cleveland, Ohio 44106
samrothart@gmail.com

Sankofa Fine Art Plus

11401 Saint Clair
Cleveland, Ohio 44108
sankofafineart.org
216.502.6853

Screw Factory Artists

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.org
Facebook: Screw Factory Artists
216.521.0088 (studio rentals)

The Sculpture Center

12210 Euclid Avenue
Cleveland, Ohio 44106
info@sculpturecenter.org
216.229.6527

Shaker Community Gallery

3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society Lissauer Gallery

16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Shooting Without Bullets

Shootingwithoutbullets.org
amanda@
shootingwithoutbullets.org

Stella's Art Gallery

38033 Euclid Avenue
Willoughby, Ohio 44094
stellasartgallery.com

Still Point Gallery

12427 Cedar Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Summit Artspace

140 East Market Street
Akron, Ohio 44308
Summitartspace.org
330.376.8480

Transformer Station

1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tricia Kaman Studio/Gallery

2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

The Verne Collection

2207 Murray Hill Road
Cleveland, Ohio 44106
vernegallery.com
216.231.8866

Walkabout Tremont

walkabouttremont.com

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

William Busta Projects

15515 Waterloo Road Suites 2 & 4
Cleveland, Ohio 44110
Wbusta@sbcglobal.net
216.401.2752

WOLFS

23645 Mercantile Road
Beachwood, Ohio 44122
wolfsgallery.com
216.721.6945

YARDS Project Space at Worthington Yards

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

Youngstown State University

McDonough Museum of Art
525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

INDIVIDUAL ARTISTS

Herb Ascherman

ascherman.net

Dennis and Kathleen Barrie

Beads & Pieces LLC

Leigh Bennett Teaching Studio

Keith Berr

Laurence Channing

Kimberly Chapman
Kimberlychapmansculptor.com

Sarah Curry

Sarahcurryartist.com

Susan Danko

susandanko.com

JoAnn Dickey

joannddickey.com

Marilyn Farinacci

Michael Gill

MichaelGillBooksAndPrints.com

Mary Hegarty Designs

Laurel Hecht

lahecht.com

Lee Heinen

leeheinen.com

Bob Herbst

bobherbst.com

David King

Davidkingpainting.com

Terry Klausman

Mona Kolesar

Suzan Kraus

suzart.blogspot.com

Michael Maguire

MP Marion

Liz Maugans

lizmaugans.com

Heather McClellan

Melissa McClelland

Kathleen McKenna

Marcello Mellino

mellinophotography.com

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Proffer

arabellaproffer.com

Eric Rippert

ericrippert.com

Sam Roth

samrothart.com

Tom Schorgl

Kathy Skerritt

Jean Sommer

Steven Standley Galleries

Marsha Sweet

Judy Takács

judytakacs.com

John Tellaisha

Peter Tompkins

Douglas Max Utter

douglasutter.com

Richard Vaux

Sandra Vaux

Emily Vigil

Lawrence Waldman

Guerin Wolf

Dr. Marie A. Simon

and John Michael Zayac

Summer 2024

Events Listing

is your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN Journal*.

by Anastasia Pantsios

These listings are based on announcements from each presenting organization, at press time. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

CONTINUING EVENTS

Cleveland Print Room Member Darkroom Hours

at CSU Middough Building, Room 221

Open 4-9pm Tuesdays & Thursdays; 12-4pm Sundays; 12-4pm alternating Saturdays (check schedule on website)

Text darkroom monitor with questions or special needs at 216-389-8756.

B&W Darkroom Basics: Film Development & Darkroom Printing

(at Cleveland State University) Classes held twice a month. More information and registration here: eventbrite.com/o/cleveland-print-room-33421692569

More info at clevelandprintroom.com

CLEVELAND PRINT ROOM

THROUGH MAY 18

StarBurst: Regional Juried High School Exhibition

SUMMIT ARTSPACE

THROUGH MAY 24

Discover the Promise: Impact, Legacy & Perspective

ARTISTS ARCHIVES OF THE WESTERN RESERVE AT CLEVELAND CITY HALL

THROUGH MAY 24

Cleveland State University Merit Scholars Exhibition

YARDS PROJECT SPACE AT WORTHINGTON YARDS

THROUGH MAY 24

52nd Annual Cleveland State University Art Show

BONFOEY GALLERY

THROUGH MAY 26

Manabu Ikeda: Flowers from the Wreckage

Andrea Bowers: Exist, Flourish, Evolve

BlackBrain: SCRD GRDN

MOCA CLEVELAND

THROUGH MAY 26

Counting in Art and Math with Sol LeWitt

Digital Reimaginings: Printing Towards Accessibility

A Passion for Prints: Works from the Elesh Collection

Raghav Kanaria: Community and Creativity / Photographs of Rural India, 1970s-1980s

ALLEN MEMORIAL ART MUSEUM

THROUGH MAY 26

Laura Ruth Bidwell: Daily Vanitas

DEEP DIVE ART PROJECTS

THROUGH MAY 27

Cosmic Glow: work by Aja Joi Grant, Amber D. Kempthorn, Chen Peng, Theadis Reagins and Lyanne Torres. Curated by Thea Spittle and presented by the Museum of Creative Human Art

CUYAHOGA VALLEY NATIONAL PARK

THROUGH MAY 31

Solely Me Exhibition

EAST AVE MARKET & GALLERY, AKRON

THROUGH MAY 2024

The Archive: Installation by Rebecca Louise Law

CLEVELAND PUBLIC LIBRARY MAIN BRANCH BRETT HALL

THROUGH MAY

Reclipse: Photos taken during the April 8 total eclipse
BOSTWICK DESIGN ART INITIATIVE

THROUGH JUNE 1

Emil Robinson: Interiors
ABATTOIR GALLERY

THROUGH JUNE 2

To the River's South in Japanese Painting
CLEVELAND MUSEUM OF ART

THROUGH JUNE 2

Douglas Manry: Narrative Magic
LOGANBERRY BOOKS ANNEX GALLERY

THROUGH JUNE 2

Sukeina: The Light of Omar Salam
KENT STATE UNIVERSITY MUSEUM

THROUGH JUNE 6

Membership Exhibition
CUYAHOGA VALLEY ART CENTER

THROUGH JUNE 8

Lori Kella
WILLIAM BUSTA PROJECTS

THROUGH JUNE 9

Spring Show with Meryl Engler, Gene Epstein, Boni Suzanne Gelfand & Jeff Suntala
NICHOLSON B. WHITE GALLERY, ST. PAUL'S EPISCOPAL CHURCH

THROUGH JUNE 15

Spring Exhibitions:
Happiness & The End of the World: Matt Miller
The Aunties: Sylvia Sykes
Medina County Art League Exhibition
Artists of the Rubber City Juried Exhibition
SUMMIT ARTSPACE

THROUGH JUNE 15

Rachel Linnemann: Butterflies on Barbed Wire
alexandra virginia martin: dress rehearsal
SCULPTURE CENTER

THROUGH JUNE 18

Simple Pleasures
ARTISTS ARCHIVES OF THE WESTERN RESERVE AT JUDSON MANOR – SOUTH CONCOURSE

THROUGH JUNE 22

I Had Been Young, Vol. 4: a solo exhibit by Meryl Engler
KAISER GALLERY

THROUGH JUNE 22

Lisa Schonberg and Jennifer Leach
YARDS PROJECT SPACE AT WORTHINGTON YARDS

THROUGH JUNE 29

Richard Andres 2.0
WOLFS GALLERY

THROUGH JUNE 29

Transference & Translation: Baila Litton; Flaunt: Arabella Proffer; Floating Worlds: Jean Kondo Weigl
ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH JUNE 30

Barbara Bosworth: Sun Light Moon Shadow
CLEVELAND MUSEUM OF ART

THROUGH JULY 5

Emerging: Victor Welzer and Darci Gumins-Paulett
JUDSON SMART LIVING HOWSON & STREETER GALLERIES

THROUGH JULY 14

Marilyn Stafford: A Life in Photography
AKRON ART MUSEUM

THROUGH JULY 19

The 14th May Show at Lakeland Juried Art Exhibition
THE GALLERY AT LAKELAND COMMUNITY COLLEGE

THROUGH JULY 20

The Cleveland Salon, 1920-1924
ARTNEO

THROUGH JULY 21

Africa & Byzantium
The Kelvin and Eleanor Smith Foundation Exhibition Hall
Ticket required; members are always free.
CLEVELAND MUSEUM OF ART

THROUGH JULY 31

Precarious Legacies: Exposure of a Fleeting Landscape
MASSILLON MUSEUM

THROUGH JULY 28

A Material World: Janice Jakielski's Impossible Objects
Beyond Worlds: Paintings by Laine Bachman
Ginni Ruffner: Reforestation of the Imagination
Immersive Spaces from the CMA Collection
CANTON MUSEUM OF ART

THROUGH AUGUST 4

Liturgical Textiles from Late Medieval Germany
CLEVELAND MUSEUM OF ART

THROUGH AUGUST 11

Monet in Focus
CLEVELAND MUSEUM OF ART

THROUGH AUGUST 18

Michelangelo Lovelace: Art Saved My Life
AKRON ART MUSEUM

THROUGH SEPTEMBER 6

Ready, Set, Relay!
CIA students respond to works in the Progressive Art Collection
Reservations required: visit readyssetrelay.com
CLEVELAND INSTITUTE OF ART AT
PROGRESSIVE'S CAMPUS ONE IN MAYFIELD VILLAGE

THROUGH SEPTEMBER 8

Fairy Tales and Fables: Illustration and Storytelling in Art
CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 24

Kasumi: Persistence of Vision
SUMMIT ARTSPACE

THROUGH SEPTEMBER 29

From Dreaming to Hiking: Korean Landscape Paintings
Into the Seven Jeweled Mountain: An Immersive Experience
CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 13

Korean Couture: Generations of Revolution
CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 8

Native North American Textiles and Works on Paper
CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 15

The Body, The Host: HIV/AIDS and Christianity
ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 22

A New Kind of Painter for China: 1960s-1980s
ALLEN MEMORIAL ART MUSEUM

THROUGH JANUARY 18, 2025

Femme 'isms Part II: Flashpoints in Photography
ALLEN MEMORIAL ART MUSEUM

THROUGH MAY 30, 2025

Inspirations: Global Dialogue Through the Arts
Echoes of the Pandemic

It's certainly natural to want to wipe our memories of the recent pandemic that killed millions of people around the world, and many of us have gone about our lives as if it never happened, reminded only by an occasional mask tossed on the ground to disintegrate. This show intends to make us stop and think about the way things changed and in what ways those changes might be lasting.

ALLEN MEMORIAL ART MUSEUM

THROUGH MAY 31, 2025

Religious Art from Asia
Class, Colonialism, and (Over)Consumption
Refiguring Modernism: A Fractured and Disorienting World
ALLEN MEMORIAL ART MUSEUM

MAY

15 Spatial Harmony: Cleveland painter Justin Brennan, with Columbus-based painter Aaron Troyer and Cleveland ceramicist Kero Johannes.

Preview reception 5pm

Opening reception 5pm May 17

HEDGE GALLERY

16 Cleveland Heights High School Student Exhibition: Unintentional Beauty

Spotlight Gallery: Juliet Duffy and Antonia Casucci

Through June 9

HEIGHTS ARTS

17 CAN Journal Summer Issue Launch
LOGO CREATIVE STUDIO

17 Third Friday
5-9pm
78TH STREET STUDIOS

17 The Don't Panic! Room
Opening reception 5-9pm
Through June 21
E11EVEN2 GALLERY

17 Stitching Stories: Celebrating Our Heritage
African American Quilt and Doll Guild Show
Ticket required.
May 17 & 18
CHURCH OF THE SAVIOR, CLEVELAND HEIGHTS

17 Dog Days at Deep Roots
Free day to come to the gallery with your pet every Third Friday
DEEP ROOTS EXPERIENCE

17 Temporal Tracks: Rebecca Kaler and Robert Wright
Opening reception 5-9pm
Closing reception 6-8pm June 19
CONTEXT FINE ART GALLERY

17 Battle of the Teal Art Showcase
Opening reception 5-7pm
Through May 19
FUTURE INK GRAPHICS

18 Re:Sound New and Experimental Music Festival
May 18 & 19
CONVIVUM 33/CLEVELAND MUSEUM OF ART
COMMUNITY ARTS CENTER AT PIVOT CENTER

18 Jared Wolfert Solo Exhibition
Opening reception 5-9pm
Through July 5
KINK CONTEMPORARY

18 Mixed Techniques with Nicole Malcom
May 18 & 19
MORGAN CONSERVATORY

18 Couture and Craftsmanship
Free family-friendly hands-on activities. Artist Aimee Lee will demonstrate how to make Korean mulberry-bark lace.
11am-3pm
CLEVELAND MUSEUM OF ART

18 Friends & Family Open Studio
1pm
ART HOUSE, INC.

18 More Than Crayons Kids' Art Workshops
(Free for all kids under 18)
10am-noon every third Saturday
DEEP ROOTS EXPERIENCE

19 79th Annual May Show
Artist reception & awards 2-4pm
Through June 30
MANSFIELD ART CENTER

- 19** **Open Studios/Vendors in Wooltex Gallery**
Noon-5pm
TOWER PRESS
- 21** **Artistic Jungle: A Visionary Fusion of Art, Fashion and Technology with Georgio Sabino III**
Through July 14
CLEVELAND BOTANICAL GARDEN
- 22** **Creative Impact Fund Info Session**
Assembly for the Arts provides information on applying for its unrestricted artists grants, funded by the Cuyahoga County arts levy/cigarette tax.
6pm
LGBT COMMUNITY CENTER OF CLEVELAND
- 24** **In the Shadows: Artwork of the Total Solar Eclipse**
SUMMIT ARTSPACE
- 24** **Experience the Deep Roots of Georgio Sabino III**
Opening 5pm
Through June 15
DEEP ROOTS EXPERIENCE
- 25** **Friends & Family Clay Day**
10am
ART HOUSE, INC.
- 25** **Marbling: Beginner to Intermediate with Jenniffer Omaitz**
May 25 & 26
MORGAN CONSERVATORY
- 31** **Construction Mural Reveal**
VALLEY ART CENTER AT RIVERSIDE PARK, CHAGRIN FALLS
- 31** **Little Italy Art Walk**
Through Sunday, June 2
LITTLE ITALY NEIGHBORHOOD
- 31** **Deadline for submissions for women's self-portrait show for Cleveland Photo Fest**
Opens September 6, 2024
BOSTWICK DESIGN ART INITIATIVE
- 31** **Paper, Paint & Canvas: Sharon Dundee**
CURIOSITIES: Ron Krygowski
I Just Like You: New & Inspiring Fiber Art
Curated by Heather Seno
Reception 5-7 pm May 31
On view through July 20
MCDONOUGH MUSEUM OF ART

JUNE

- 1** **Art Bites—Art in Context Series: The Mosaic of Singapore with Irene Shaland**
Eventbrite registration at artistsarchives.org
1-2:30pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

- 1** **Intro to Western Papermaking Part I with Ryan Cermak**
MORGAN CONSERVATORY
- 1** **A Panoply of Pamphlets with Mary Beth Boone**
June 1 & 2
MORGAN CONSERVATORY
- 1** **Pride in the CLE**
MALLS B & C, DOWNTOWN CLEVELAND
- 1** **Main Street Kent Art & Wine Festival**
11am-8pm
DOWNTOWN KENT
- 2** **Protest Printmaking: Block-Print Your Own Propaganda with Tahm Lytle**
5:30-9:30pm, Sunday, June 2 & Wednesday, June 5
Pay-What-You-Can
ZYGOTE PRESS
- 5** **Assembly for the Arts Quarterly Meeting**
Get the scoop on what Assembly is doing to promote the arts in Cuyahoga County and what's going on with the arts tax renewal. It's also an opportunity to meet other artists and people involved in the local arts scene.
6-7:30pm
HILDEBRANDT BUILDING
- 6** **Street Sense and Sensibility**
Through July 27
YARDS PROJECT SPACE AT WORTHINGTON YARDS
- 6** **Bella DeRose, Zelda Hansen-Thayer, Chloe Sampson: Pride Art Exhibition**
Opening reception 6pm
Through July 2
LOGANBERRY BOOKS ANNEX GALLERY
- 6** **Game On Double Play: Benefit for moCa Cleveland at Studio West 117. Get tickets at mocacleveland.org/game-on**
7-10:30pm
MOCA CLEVELAND
- 7** **Walk All Over Waterloo**
5-9pm
WATERLOO ARTS DISTRICT
- 7** **Beth Humphrey: New Works**
Through July 21
DEEP DIVE ART PROJECTS
- 7** **Allison Bogard-Hall: Alchemy Dreams**
The Lakewood-based artist presents ultra-realistic images in settings that blur their connection to reality, causing the viewer to wonder what's real and what's not. This, her second solo show in the area, comes from the Exhibition Award she earned at the CAN Triennial.
Opening reception 5-8pm
Through July 6
BAYARTS SULLIVAN GALLERY
- 7** **Incantations**
Opening reception 5-8pm
Through August 24
ZYGOTE PRESS

- 7 Liminal Spaces: Art & the Environment**
Opening Reception 5-8pm
Through June 27
MORGAN CONSERVATORY
- 7 Dylan Rundle Solo Exhibition**
Opening reception 5-9pm
Through July 5
KINK CONTEMPORARY
- 7 Picnic-Themed Group Show**
Through July 26
PINWHEEL GALLERY
- 8 Art by the Falls Fine Art and Contemporary Craft Festival**
10am-7pm Saturday, June 8 & 10am-4pm Sunday, June 9
VALLEY ART CENTER AT CLEVELAND METROPARKS POLO FIELD
- 8 Jessica: A Burgess Story**
Through June 28
EAST AVE MARKET & GALLERY
- 8 Intro to Marbling with Ryan Cermak**
Political Printing: Block Printing Protest Art with Tahm Lytle
MORGAN CONSERVATORY
- 8 Collage & Journals with Doriana Diaz**
June 8 & 9
MORGAN CONSERVATORY
- 8 Parade the Circle**
WADE OVAL
- 8 Gilding Northeast Ohio: Fashion and Fortune, 1870-1900**
Through October 13
MASSILLON MUSEUM
- 11 Floral & Landscape Exhibition**
Through July 25
CUYAHOGA VALLEY ART CENTER
- 12 Art Bites Surrealist Game Night! Come and play with us!**
Eventbrite registration at artistsarchives.org
7-8:30pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE
- 12 Rotating Exhibit of Specialty Selections**
BONFOEY LOWER GALLERY
- 12 2024 Alumni Exhibition**
Through August 9
CLEVELAND INSTITUTE OF ART
- 13 Screenprinting Basics with Hannah Manocchio**
5:30-8:30pm
ZYGOTE PRESS
- 13 BAYarts Thursday Market**
4-7pm every Thursday through September
BAYARTS

- 14 Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD
- 14 Check It Out: A Literary Artwalk**
AKRON'S HISTORIC ARTS DISTRICT
- 14 Graffiti HeArt 10-Year Party with Cornbread**
Through Sunday June 16
GRAFFITI HEART
- 14 Emergent 2024: NE Ohio Up and Coming Artists**
Spotlight Gallery: Destiny Moore
Opening 5pm
Through August 11
HEIGHTS ARTS
- 15 3rd Annual Juneteenth Exhibit**
Opening reception 5-9pm
ARTFUL
- 15 The Gift of Art**
The Gift of Art is sponsored by African American Artists of Cleveland and Edward Parker. Each month, artists gather at the Creative Arts Complex to network, discuss current events and art, and display a selection of their work for sale. Light refreshments will be served. This month, they're celebrating Juneteenth as well. Upcoming dates: July 20 and August 17
2-7pm
EDWARD E. PARKER MUSEUM OF ART
- 15 Intro to Bookbinding with R. E. Anderson**
MORGAN CONSERVATORY
- 15 Juneteenth Exhibition: A Look Amongst the Stars**
Through August 22
WASMER GALLERY, URSULINE COLLEGE
- 16 BAYarts Summer Concert: School of Rock**
Concessions, free admission
7-9pm
BAYARTS
- 18 Intergenerational Art Class**
6-8pm Tuesdays & Thursdays through July 25
EDWARD E. PARKER MUSEUM OF ART
- 21 Third Friday**
5-9pm
78TH STREET STUDIOS
- 21 2024 Alumni Exhibition**
Through August 9
CLEVELAND INSTITUTE OF ART
- 21 Marvin Jones**
Through July 12
BONFOEY GALLERY
- 21 Chuck Karnak: Go Dream**
Walking Tours of the Veterans Memorial Bridge
4-11pm Friday, June 21
Noon-11pm Saturday, June 22

- 22 BAYarts' Annual Art & Music Festival**
70+ Vendors, Small Craft Advisory, food trucks, kids activities
Free admission & parking
Vendors contact Karen@bayarts.net
10am-4pm
BAYARTS
- 22 AiR Artist Talk: Talking Paper: Lunchtime Chat (in-person & live streamed on Facebook)**
Isabella Myers, 2024 Morgan Artist-in-Residence
12:15pm
MORGAN CONSERVATORY
- 22 Beginner Linocut Block Printing with Tahm Lytle**
MORGAN CONSERVATORY
- 22 Visual Art Showcase**
10am-2pm
CLEVELAND MUSEUM OF ART
- 23 BAYarts Summer Concert: Serious Nature**
Concessions, free admission
7-9pm
BAYARTS
- 23 Design & Print a Repeating Pattern with Meryl Engler**
MORGAN CONSERVATORY
- 26 Art Bites—Art in Context Series: The Other Side of the Spanish Avant Garde**
A conversation about the art of Maruja Mallo, Angeles Santos and Remedios Varo, with Dr. Maria Alejandro Zanetta.
Eventbrite registration at artistsarchives.org
7-8pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE
- 28 Gurushots: Cleveland Photo Exhibition**
Opening reception 7-10pm
Through June 30
KAISER GALLERY
- 28 Message from Our Planet**
Erykah Townsend: "Happy" Holidays
Ruben Ulises Rodriguez Montoya: Skinchangers: Begotten of my Flesh
Through December 29
MOCA CLEVELAND
- 29 Plein AIR**
Noon-3pm
TINNERMAN LOFTS
- 29 Rooms to Let: CLE**
Once an intriguing mélange of artists claiming spaces in abandoned houses soon to be demolished to create temporary art, this festival features some of that in a handful of empty storefronts and commercial buildings, while vendors, musicians and hands-on activities, sponsored by various organizations, camp out on this central, once-vibrant, commercial intersection in Slavic Village.
Noon-6pm June 29 & 30
SLAVIC VILLAGE, EAST 55TH & BROADWAY

- 29 Beyond the Accordion Fold with Katie Delay**
MORGAN CONSERVATORY
- 30 Zine Making with Sequoia Bostick & Andy Passchier**
10am-4pm
ZYGOTE PRESS
- 30 BAYarts Summer Concert: Rey Cintron's Rice & Beans Band**
Concessions, free admission
7-9pm
BAYARTS

JULY

- TBD Art Bites—Professional Practices: Popup Book History & Making with Mark Soppeland**
Eventbrite registration at artistsarchives.org
ARTISTS ARCHIVES OF THE WESTERN RESERVE
- 2 Woven Prints and Papers as Visual Narratives (virtual) with Susan Fecho**
July 2 & 9
MORGAN CONSERVATORY
- 5 Walk All Over Waterloo**
5-9pm
WATERLOO ARTS DISTRICT
- 6 Making Charcoal with Kozo with Anna Chapman**
MORGAN CONSERVATORY
- 7 Cleveland Shakespeare Festival: A Midsummer Night's Dream**
Concessions, free admission. It's outdoors; bring a blanket or chair.
7pm
BAYARTS
- 9 Deadline for submissions to CATography Show**
In response to its show, Going to the Dogs, a couple of years ago, this year's Cleveland Photo Fest will devote a gallery to felinity. Photographers of all types are invited to submit their best work expressing the essential nature of the cat by July 9. Find submission information here: smarter-entry.com/CallsForEntry/clevelandphotofest/
CLEVELAND PHOTO FEST
- 10 City Stages: Pahua**
TRANSFORMER STATION
- 11 Solo inaugural exhibitions for two Archived Artists, John Saile and Jon Barlow Hudson. Plus Book Art Uncovered, an Art Books Cleveland members exhibition.**
Opening reception for all three shows 5:30-8pm
Through August 24
ARTISTS ARCHIVES OF THE WESTERN RESERVE
- 11 AiR Artist Talk: Talking Paper: Lunchtime Chat (in-person & live streamed on Facebook)**
Jennifer Scheuer, 2024 Morgan Artist-in-Residence
12:15pm
MORGAN CONSERVATORY

- 11** **Descendants**
Opening reception 6-9pm July 12
Through September 7
KAISER GALLERY
- 12** **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD
- 12** **Anne Manley: Pause**
Opening reception 5-8pm
Through August 3
BAYARTS SULLIVAN GALLERY
- 12** **Cain Park Arts Festival**
Through Sunday July 14
CAIN PARK
- 12** **24 in 24 Marathon Papermaking**
5pm Friday, July 12 to 4:59pm Saturday, July 13
Dance party with foods, drinks, DJs starting 5pm Saturday
MORGAN CONSERVATORY
- 12** **Kasumi: Persistence of Vision**
Through September 24
SUMMIT ARTSPACE
- 13** **CAN Full of Summer**
7 pm
THE PLAYHOUSE AT BAYARTS
- 13** **Art By Jada J**
Through July 26
EAST AVE MARKET & GALLERY, AKRON
- 13** **Jason Milburn: Dual Civilizations**
Opening reception 5-9pm
Through August 17
KINK CONTEMPORARY
- 14** **Rose B. Simpson: Strata**
Through April 13, 2025
CLEVELAND MUSEUM OF ART
- 14** **BAYarts Summer Concert: Tweed**
7-9pm
BAYARTS
- 16** **Tessellating Herringbone Fold (Virtual) with Paula Beardell Krieg**
MORGAN CONSERVATORY
- 17** **Nikki Woods: Conjuring Images**
Opening reception 5pm July 19
HEDGE GALLERY
- 17** **City Stage: Wesli**
7:30-9pm
Free
TRANSFORMER STATION
- 19** **Third Friday**
5-9pm
78TH STREET STUDIOS

- 19** **Finding Joy: A Watercolor Exhibition Celebrating Life's Vibrancy**
Through August 21
E11EVEN2 GALLERY
- 20** **The Gift of Art**
2-7pm
EDWARD E. PARKER MUSEUM OF ART
- 20** **Cave Paper Casting with Amanda Degener**
July 20 & 21
MORGAN CONSERVATORY
- 21** **BAYarts Summer Concert: Blues Deville**
Concessions, free admission
7-9pm
BAYARTS
- 21** **Picturing the Border**
Through January 5, 2025
CLEVELAND MUSEUM OF ART
- 21** **50th Annual Art in the Park**
10 am-5 pm
COURTHOUSE SQUARE, MEDINA
- 26** **ARTFUL Open Studios/P.E.A.C.E. Pops**
6-9pm
COVENTRY P.E.A.C.E. CAMPUS BUILDING
- 27** **Friends & Family Clay Day**
10am
ART HOUSE, INC.
- 27** **Variations in Long Stitch with Jenniffer Omatz**
Intro to Letterpress with R.E. Anderson
MORGAN CONSERVATORY
- 28** **BAYarts Summer Concert: Kingfish**
Concessions, free admission
7-9pm
BAYARTS
- 28** **Coptic Bookbinding with Jenniffer Omatz**
MORGAN CONSERVATORY
- 30** **39th Annual Juried Exhibition**
Through September 5
CUYAHOGA VALLEY ART CENTER
- 31** **City Stages: Bia Ferreira**
7:30-9pm
Free
TRANSFORMER STATION

AUGUST

- TBD** **Art Bites—Artist Talks with John Saile & Jon Barlow Hudson**
Eventbrite registration at artistsarchives.org
ARTISTS ARCHIVES OF THE WESTERN RESERVE

- 1** **AiR Artist Talk: Talking Paper: Lunchtime Chat (in-person & live streamed on Facebook)**
Danqi Cai, 2024 Morgan Artist-in-Residence
12:15pm
MORGAN CONSERVATORY
- 2** **Walk All Over Waterloo**
5-9pm
WATERLOO ARTS DISTRICT
- 2** **Antwoine Washington: 2024 AIR at the Deep End**
Through September 22
DEEP DIVE ART PROJECTS
- 3** **Book Repair with Daniel Colvin**
MORGAN CONSERVATORY
- 3** **Marbling: Intermediate to Advanced with Jenniffer Omatz**
August 3 & 4
MORGAN CONSERVATORY
- 3** **Lakewood Arts Fest**
10am-6pm
DOWNTOWN LAKEWOOD
- 4** **BAYarts Summer Concert: Hoodoo BBQ**
7-9pm
Concessions, free admission
BAYARTS
- 7** **Tricia Kaman: Painting from Life: A Retrospective**
Opening reception 6-8pm August 9
Through August 30
ASHTABULA ARTS CENTER
- 9** **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD
- 9** **Shifts: Chris Kaspar & Greg Martin**
Gallery opening 5-8pm
Through October 5
BAYARTS SULLIVAN FAMILY GALLERY
- 10** **David Buttram**
Through August 30
EAST AVE MARKET & GALLERY, AKRON
- 10** **Intro to Western Papermaking Part II with Ryan Cermak**
MORGAN CONSERVATORY
- 11** **BAYarts Summer Concert: OMF**
Concessions, free admission
7-9pm
BAYARTS
- 16** **Third Friday**
5-9pm
78TH STREET STUDIOS

- 16** **Expectations of Growth: Student Exhibition**
Reception 5-8pm September 6
Through September 27
MORGAN CONSERVATORY
- 16** **BARK in the PARK Benefit for a new kennel**
Vendors, music, lots of dogs!
Free admission
Noon-4pm
BAYARTS
- 17** **The Gift of Art**
2-7pm
EDWARD E. PARKER MUSEUM OF ART
- 17** **Intro to Bookbinding II with R. E. Anderson**
Suminagashi: Japanese Marbling with Linh My Truong
MORGAN CONSERVATORY
- 18** **Linoleum Printed Zine with Emily Tamulewicz**
MORGAN CONSERVATORY
- 23** **CAN Journal Fall Issue Launch Party**
Hosted by Deep Roots Experience
BLACK LIVES MATTER OFFICE
- 29** **CIA 2024 Faculty Exhibition**
Through October 6
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THANK YOU THANK YOU THANK YOU

CAN Journal depends on a broad base of support to provide this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2023 CAN begins its second decade serving as the region's most trusted source for news of the visual arts. The organization is marking the occasion by the establishment of archiving partnerships with libraries and other collecting institutions to ensure the future of this cultural record, and to prepare for the future. CAN continues to build upon a commitment to provide an inclusive forum, and to bring readers feature coverage, artist profiles, interviews, reviews, and art news.

**WE ARE PROFOUNDLY
GRATEFUL TO THE
VISIONARY PEOPLE AND
ORGANIZATIONS WHO
HAVE CONTRIBUTED TO
THIS EFFORT.**

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Go to CANjournal.org to make your gift online, or contact Development Director Leah Trznadel (leah@CANjournal.org), or mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

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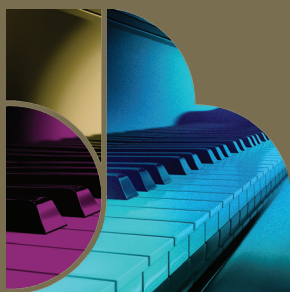
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KOREAN COUTURE

GENERATIONS OF REVOLUTION

한국의 쿠티르: 세대를 이은 혁신

Experience the transformative legacy of Korean couture at the Cleveland Museum of Art. This first-of-its-kind fashion exhibition features nearly 40 works ranging from 17th-century historical garments to contemporary Korean couture by leading and emerging designers bringing their unique vision to the world stage.

April 28–October 12, 2024

The Kelvin and Eleanor Smith Foundation Exhibition Gallery

FREE Admission | Plan your visit at cma.org

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Major support is provided by the E. Rhodes and Leona B. Carpenter Foundation and the Korea Foundation. Generous support is provided by Ms. Judith Gerson. Additional support is provided by the Dunhuang Foundation, the Joseph M. and Bonnie N. S. Gardewin Endowment for Korean Art Exhibitions, Pamela A. Jacobson, Courtney and Michael Novak, and Mr. Ken S. Robinson.

André Kim Catwalk, 2008. Photo: Getty Images / Lisa Maree Williams